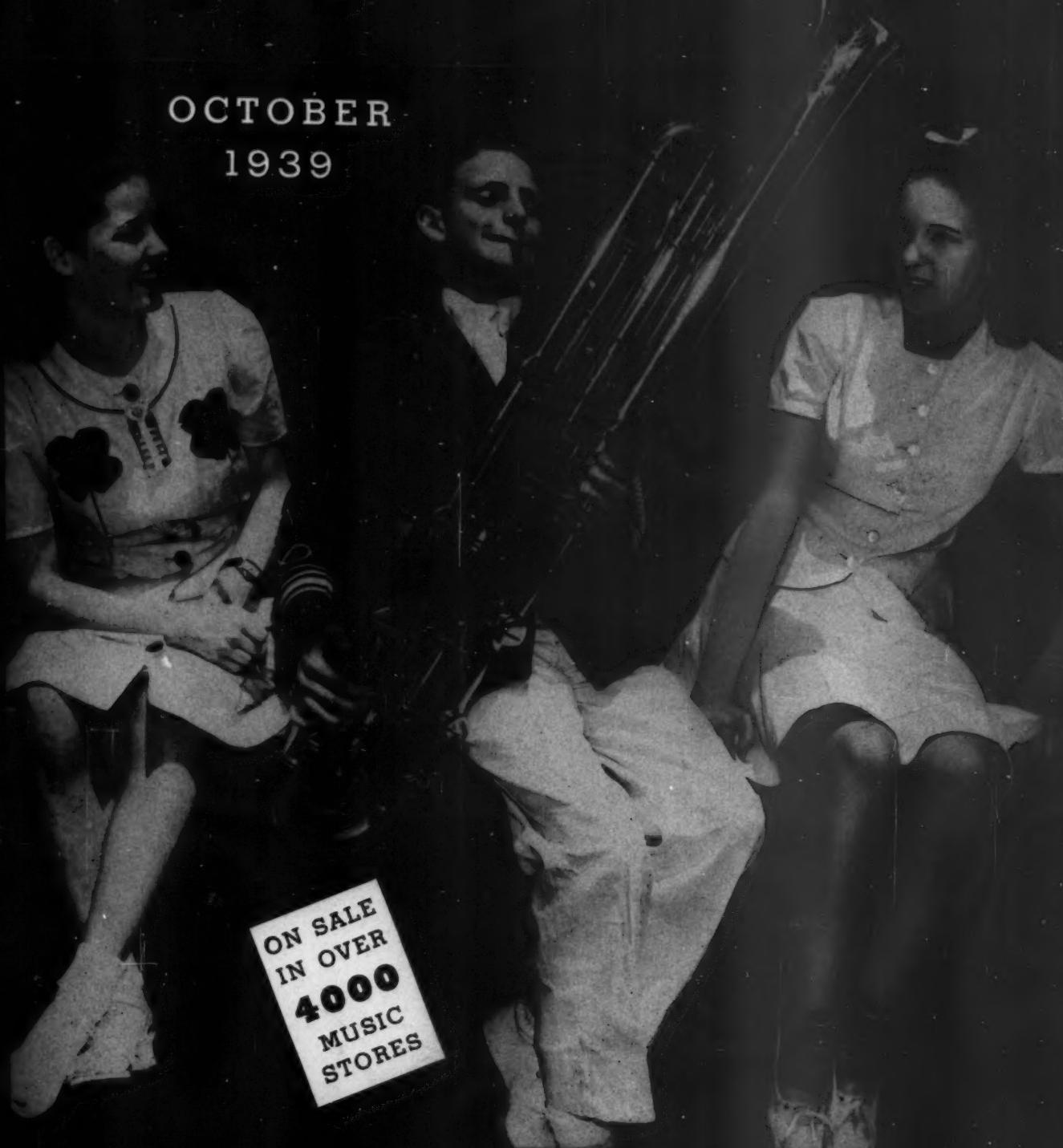


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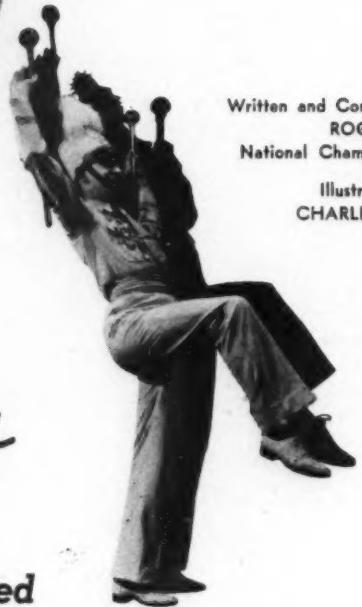
A black and white photograph of three young musicians performing on stage. A man on the left plays a banjo, a man in the center plays a guitar, and a woman on the right plays a piano. They are all dressed in period clothing. The background is dark, suggesting a stage setting.

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Ray Makeever

Cornet

Joliet, Illinois

First Division

Region 3, 1939



Ray Makeever, 15 year old first chair cornetist and soloist of the Joliet Township high school band under the direction of A. R. McAllister, has in his possession 24 district and state grade school medals and 5 Regional high school medals. Ray placed in First division in the 1939 Regional for his splendid cornet solo rendition and for outstanding ability as student conductor. He is a member of the Joliet cornet trio which also won First division at Indianapolis.

Ray started playing cornet in the Joliet grade school band under the direction of Glen J. Ford when he was only eight years old, advancing to solo chair position at the age of nine. In grade school competition he shone, with First divisions in 1933, 1934, 1936 and 1937.

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Sing, America! Sing!

Vocal Groups and the A Cappella Choir

Conducted by Jonathan Hammermeyer

Why all the "jitters" about popular songs in the classroom? There have been, and still are, many arguments, pro and con, in which the participants are prone to violate the borders of discretion.

The most recent condemnation of popular music is an article in the September issue of the "Music Educators Journal", by Dr. Noble Cain.

Surely all serious teachers will agree with Dr. Cain that "Jitterbug" antics have no place in the regular classroom session. However, I for one, disagree with his statement that the use of *OF Man River* leads to the use of *Flat Foot Floogie*.

Children of high school age feel a need to release some of their abundant energy through rhythmic activities. They seek a socially approved medium through which they may respond to their newly acquired, and somewhat mysterious, emotions. Dancing, and the simple verse of popular songs offer these two avenues of escape. They are the safety valves of adolescent emotions. We have good reason to be concerned over the child who shuns these socialized activities and seeks solace for his turbulent feelings through introspection, but surely the average child needs only our sympathetic guidance through this period of life.

Relatively short class periods and the fact that boys and girls need no help in the use, or appreciation, of popular songs, limits the use of this material for teaching purposes. Still, there are school situations where popular music may be utilized valuable. There are many really good melodies in popular music, much better, in fact, than some of the trash forced on conductors by ambitious publishers.

For example, the freshman choir, when learning to use syllables, as an asset in sight reading, may employ excerpts from popular ballads to furnish the necessary stimulus. The same choir, when using two, three, and four part harmony drills, for intonation and harmonic ear training, is likely to attack these problems with enthusiasm, when good melodies from current shows are employed. Too, singers are often reluctant to sit through explanations of important theoretical elements. The association of time signatures with familiar popular music will drive home the meaning of accents much more thoroughly than an insistence that this knowledge is important to singers. At the conclusion of a practice period, when the music has been collected and a few minutes still remain, there is a splendid opportunity to taper off a serious rehearsal with group singing of a really good melody like *Star Dust*, or *When It's Twilight On The Trail*.

If, as Dr. Cain states, a cappella singing has been abused, the condition has very likely resulted from the flood of articles and books in the past eight years, that insisted that a cappella singing was the democratic ideal in vocal music. A similar danger exists in the present flow of emotional attacks on popular music. The principal danger is a widened breach between student and teacher.

Children do want to improve and learn to use the better type music—but they do not want their teachers to openly challenge their present set of values.

The School Musician

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P·R·E·S·E·N·T·I·N·G

The SCHOOL MUSICIAN:

Please, Mr. Editor, if it is in line with your policy, could we have a little more attention paid to the "Marching Band" at this time of the year?—*S. J. Shadegg, Director, Kennes City, Texas.*

Keep your ear to the ground for the November issue. Mr. Shadegg. You won't be disappointed.—*Ed.*

The SCHOOL MUSICIAN:

Several years ago, you published in The SCHOOL MUSICIAN, a series of articles on the teaching of drumming to beginners. The series consisted of drum exercises with explanatory notes by Andrew V. Scott. I found the series the most satisfactory of any method I have used with my beginners, and should like to get them for use with my present class. The copies we had of the series have been worn out, and we were not wise enough to have copies mimeographed. Is it possible to get reprints of these articles or has Mr. Scott published a drumming method? I should like very much to get copies of these exercises, and will appreciate any help you may give me in getting them.—*Mrs. Oliver Phillips, Richey, Montana.*

If you will let us know, Mrs. Phillips, exactly which copies you would like to have, we will let you know at once whether or not they are available and if so, the price. The Andrew V. Scott series on drumming was one of the finest we ever published.—*Ed.*

The SCHOOL MUSICIAN:

I think it was careless of you to print a story of "the only county band in North Carolina" (March issue) after me distributing SCHOOL MUSICIANs all winter to three county bands in the Western part of the state.—*Lee Briggs, Bandmaster, Asheville, North Carolina.*

Careless is the word, Mr. Briggs. We printed the story as received without sufficient investigation. On behalf of the contributor however, I would like to express the hope and opinion that the article was sent in good faith, entirely without the knowledge of another existing county band in your state.

Thanks for your renewal.—*Ed.*

Attractive Leader

Jackson, Minn.—A head drum major with a charming smile, a neat figure in a snappy uniform and a twirling routine that makes people stop and look,—what more could any band desire? So says the 90 piece marching unit of Jackson high school. Their star is Miss Lucile Hansen whose deft tricks with her baton spur the band on to do their best. Lucile also superintends the six twirlers who front the band when on parade.



Lucile Hansen



Arthur R. Thompson, Sioux Falls, South Dakota

A gentleman who built up a band so good that it was appointed by Governor Harlan J. Bushfield as the official South Dakota band to the New York World's Fair,—there to play before the King and Queen of England,—is Mr. Arthur R. Thompson, director of the Washington high school band of Sioux Falls, South Dakota. Working his way through high school and college, he graduated from the University of North Dakota with a major in social sciences. The first part of his 31 years of teaching experience was devoted to school administration, with school bands a side issue. Although he was kept busy with the supervision of several schools, he found time to organize a band that took First place in Class A at five consecutive North Dakota state band contests. It was perhaps the phenomenal success of the Buxton, N. D. band that caused Mr. Thompson to take up school music at his primary work and he accepted his first full-time band job at Madison, S. D. where he concentrated his efforts mostly on extensive six- and seven-week concert tours during the vacation months. The splendid collection of beautiful trophies that decorate the Madison band room indicates that they did not fall down at the contests either. Ten years ago he came to Sioux Falls and there has continued his excellent work by developing champion bands and soloists.





Music THEORY

"—I'll Make You Like It"

By Walter Dellers

Noted Music Educator, Pianist, Composer, Arranger
Chicago, Illinois

● WHY DON'T MUSICIANS get more practical value out of the music courses they take?

Wide teaching experience has shown me that players who have just sort of grown up in the music business frequently know more about scales, intervals, chords, and what to do with them, than individuals who have had two or three years' work in music theory. Some of these "unschooled" people, with only the training they have acquired by observation and experience, can make very satisfactory vocal and instrumental arrangements that are modern in style and extremely effective.

In an attempt to make courses in music theory more practical to the students who take them, I will write a series of articles on interesting and useful points in these studies.

This month we will consider scales. These are fundamental on any instrument and a good knowledge of them is a pre-requisite in every theory class. Most of us write scales and practice them as a necessary evil. We learn our major scales, the signatures of the various keys, and if we are real studious we learn a few extra scales, beyond the regular seven sharps and seven flats, which use double sharps or double flats. This knowledge already makes one a better musician.

We usually think scales always begin on the keynote, not considering that in actual compositions they do not. Scales can begin on any note. For example, a C scale may begin on A, or an E scale on G sharp.

Is Weber's overture to "Oberon" in your school library? If it is, get it out and turn to the last nine measures. The melody at this point is a D scale beginning on D and ending on F sharp. This is followed immediately by a D scale which begins on F sharp and ends on A. In other measures in this brilliant overture we find a descending F scale beginning on A, and a rising A scale which starts on the



Mr. Dellers

keynote but finishes on B flat—a note which has no place in this particular scale at all! When things like this latter happen, you can be sure there is a change of chord somewhere underneath the odd tone. If you have passages like these to play, examine them carefully and make sure you can identify the scale you are playing.

Let's make a little experiment in orchestration with three clarinets. Have the clarinetists play an eleven note ascending C scale. The first clarinetist is to start on G, the second on D below, and the third on B below. Have the clarinets play separately and then all together, with accents on the third and seventh notes. Then speed up the time! This should give a brilliant effect, and yet it is only three C scales played simultaneously! Try other scale combinations and see if you can discover some equally agreeable instrumental passages.

Most of us are familiar with major scales, but minor scales puzzle us. The three minor forms seem unstable. But first, I wonder how many know the history of scales and keys? Did George Washington play tunes in major keys on his flute? Did Christopher Columbus' men sing songs in

major keys? When did the scale-making business start?

Musical historians generally agree that the feeling for what we call major scales was established between three and four centuries ago. At that time musicians felt the seventh tone of a scale should rise one-half step to the keynote. This is known as the leading tone step. The ancient Greeks arranged their scales with a different distribution of whole and half steps. To us, the Greek scales sound more minor than major. There were many of these Grecian scales but the best known were called Lydian, Phrygian, Mixolydian, Dorian and Aeolian. Similar to these are the Gregorian modes used today in music for the Roman Catholic mass.

Several years ago I provided a program of music at the Drake hotel in Chicago for a reception to the Japanese Prince and Princess, who were visiting in the United States. My orchestra played the Japanese national anthem, a very dignified and stately melody in the Dorian mode, titled "Kimyagayo". The tones of this scale are D E F G A B C D.

The ancient Greek scale called Aeolian became our minor scale. This scale had the tones A B C D E F G A. When the feeling for major keys and scales was established, however, a sharp was added to the seventh tone of the Aeolian scale, to make it sound better. This is the minor form named "harmonic", which goes up and down on the same tones: A B C D E F G sharp A. Notice the skip from the sixth tone to the seventh tone. This is considered difficult to sing. The difficulty was corrected (or at least lessened) in the "melodic" form of the minor scale, in which the sixth tone was raised from F to F sharp. The notes of this scale—A B C D E F sharp G sharp A—are used only in going up. The descending part of the melodic form is the ancient Aeolian

(Turn to page 45)



In Garden Court of the Ford Exposition at the New York World's Fair in June, the Lincoln, Nebraska Cathedral Choir distinguished itself as one of the outstanding a cappellas of the land. Their conductor, John Rosborough, founded the group of 57 mixed voices nineteen years ago from graduates of the University of Nebraska. The choir now boasts an alumni group of more than 500. They gave a series of concerts at the Waldorf Astoria Hotel during the summer.

The VOICE Training Class

First Year Objectives

● CAN THERE BE A MULTITUDE OF METHODS in teaching voice, any number of which are successful? This is a question which has been variously answered, with provisos and conditions. The fact is that brilliant performers seem to come from no one studio or method of teaching. Also it has happened that a mediocre teacher has ridden to popularity upon the shoulders of one brilliant pupil. The profession is fully aware of that. Let us at once acknowledge that a great singer may come from an unpretentious studio. If many come from the same studio, look for a clever teacher there. If those singers keep their beautiful voices well past middle age, depend upon it,—that teacher knows his business.

The fact remains that, despite organizations like the American Academy of Teachers of Singing, the Chicago Council, and the various state organizations of voice teachers, techniques and methodology are still diffuse and multifarious. As far as the private voice teacher is concerned, he may do as he pleases. It's nobody's business. Whatever vagaries he har-

bors he may unload on individual pupils at so much per vagary without any fear of reprisal. Students have been known to wander from studio to studio, only to find in each new place that they "will have to begin all over again". Abbey R. Townsend's article, "Some Vocal Fakes I have Known", printed in the ETUDE, for September 1922, page 632, should be dug up and reprinted by that magazine.

Obviously such confusion cannot be tolerated in a modern high school set-up. A public school voice culture course, to pass the scrutiny of trained educators should be clear, logical, unified, graded, and preferably in the form of a two- or three-year sequence. In such a course, piffle will be conspicuous by its absence. "Artiness", "artistic temperament", and all the long list of aberrations suggested by those terms will make way for common sense.

There need be nothing mysterious about adequate vocal pedagogy. I heard only the other day reports that Monsieur Squish of Blankville School of Music has "discovered" something about "placement in the masque" that

no one else has hit upon. It is said to be infallible. Such charlatany could not flourish in one of our regular high school classes. May I repeat there need be no mystery in voice culture. It is at once a craft and an art, the craft having to do with the physical aspects, the art with the intellectual and emotional. In the end the physical must remain indetectable, while the intellectual and emotional take over the delivery of the musical message.

The soundest approach, as I see it, is first to secure complete freedom of physical activity—the banishment of all muscular interference, a sense of vitalized relaxation while uttering vocal sounds. This should be equally true of both song and speech. It should be accomplished before any real attempt is made to consider the emotional or interpretive phase of singing. I adhere to this in spite of all those eminent ones who plead that beautiful tone, motivated by free expression of the text, the phrase, the story if you please, will of itself cause the physical side to perform its part in the partnership. I shall not deny that this

By Alfred Spouse

Director Public School Music, Rochester, New York;
Voice Teacher at the Eastman School of Music

plea has a satisfying sound. I shall not even say that it will not work out. I do say, however, that it is a time-wasting procedure, and that full development of the voice by such a method is not certain to be attained.

Exalted singers there have been (and perhaps are) who, although able by fabulous natural gifts to sing the greatest music, nevertheless have displayed to the initiated by labored breathing and short phrasing that they lacked in certain basic skills. Their reign as premier singers was abbreviated for that reason.

I belong to that minority which believes in plenty of drill work in fundamentals such as vocal (and physical) exercises which have as their objectives:

(a) Consciously efficient breathing, which includes able use of the diaphragm, the abdominal wall, and the intercostal muscles;

(b) Flexible free activity of all parts of the body used in singing and speaking;

(c) Efficient use of correct and pure language forms—vowels, consonants.

(d) A working knowledge of resonance, particularly the head resonance and its immense influence for beauty upon the fundamental tone.

These basic things, I believe, should be acquired by devoted and intelligently motivated practice, occupying at least one school year of work, before much is attempted in the way of song singing. We are beginning to discover that if, using songs as vehicles for practice in these fundamentals, the element of interpretation is stressed during the first year, the subject becomes much more complex. Therefore, I advise letting interpretation wait until the basic skills are at least partially acquired.

I believe also that an attempt at securing better "tone quality" is an error on the part of the teacher during the first year. For good tone quality, rather than being an objective in its own right, is the result of artistic diction based upon a competent breath activity. This is manifestly true in speech; it is equally true in singing. Too often we are advising students to fit their diction into an arbitrary tone quality, when we should advise them that the only acceptable tone quality is motivated by the word, the phrase, —the sense of the song.

Imitating the tone quality of even the greatest exemplar is at best only imitation, and therefore artificial.

the world. The intelligent development of his own equipment, which is unique, upon a sound basis of training, will result in the greatest natural beauty. Imitation of another's tone quality will only be a copy, and unnatural.

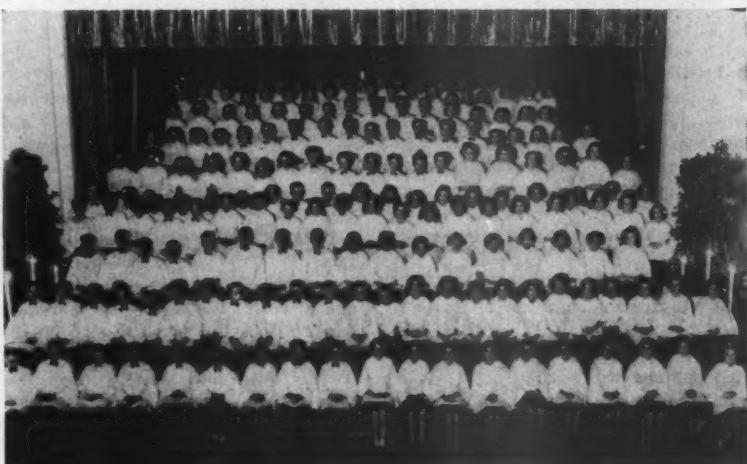
I believe that directions to "place the tone" in any specified area are at least premature. Perhaps an artist can "place a tone" without muscular interference; a beginner certainly cannot. The instruction should be simple and lucid, so as not to bewilder beginners, who are more nervous and sensitive about their voices than about their looks. For this reason the smallest possible number of vocalises should be used. I examined a book lately, addressed to vocal beginners, which contained over two hundred vocalises. Such diffuseness delays and befuddles. It does not speed and clarify the study of voice.

When the preparatory year with its devotion to drill and a few simple songs is concluded, it becomes desirable to demand much more in the way of interpretation or expression in song. This, of course, implies a careful study of the text. It is amazing how many students learn the words of their songs, or perhaps I should say "commit" them, with no more than a hazy notion of what those same words may possibly mean. I like the word "expression" better than "interpretation", although the latter has the sanction of universal use. The meaning of a song, its message, its story, is not in need of translation or interpretation, but merely needs to be re-told, or expressed. Usually a song has only one



"Singing is at once a craft and an art," writes Mr. Spouse, "the craft having to do with the physical aspects, the art with the intellectual and emotional. . . The tone quality of the voice is determined by all the physical and emotional characteristics which are the singer's alone and therefore, make him different from any other individual in the world. The intelligent development of his own equipment, which is unique, upon a sound basis of training, will result in the greatest natural beauty."

Each person has his own tone quality. It is determined by all the physical and emotional characteristics which are his alone and therefore make him different from any other individual in



The Globe, Arizona high school a cappella choir is one of the musical gems of the Southwest. Loren L. Maynard is the director.



Kathleen Cassady is director of the Kern County Union high school girls' glee club of Bakersfield, Calif. It was their good fortune to be a part of the Fifth Regional band, orchestra and chorus festival held in May on magnificent Treasure Island, Golden Gate International Exposition. The judges rated them one of the most excellent groups in Division 2.

meaning, and that becomes quite clear to any student after a careful reading.

Too many songs are selected because the tune is attractive,—the "try this on your piano" way of choosing a song. How much more sensible was the way in which Madame Schumann-Heink built her song repertoire. Away from the piano, to a quiet place, she used to take a new song for careful reading and study of the text. Only if it satisfied her critical judgment did she proceed to the musical setting; otherwise it was discarded then and there. However, that is another story and belongs in the second and third year of the voice course.

If I have stated some conclusions which may seem debatable, may I say in extenuation that they are conclusions arrived at in the classroom.

In Rochester we have made much of the voice class. It is a much publicized unit in the curriculum of ten senior high schools. The city-wide enrollment in voice classes at any given time will run to over a thousand students. We not only seek to develop unusual talent to a high degree, but use the training as the basis of our choral work.

This has, of course, offered us a laboratory of no mean proportions, over a period of twenty years, and it is from this experimental field that the principles outlined in this article have been drawn. It is my sincere hope that they may be of some value to young teachers in search of information on a subject which is still an infant in the modern high school curriculum.

should give more time to the development of these fundamental qualifications.

What ways can you improve your marching band in these first two important steps? You may ask, "How can I teach my band to march well? They haven't had any military drill and I must start from scratch." That's just what we have been faced with at Iowa State College, and I will attempt to outline the steps we took to solve our marching problems.

Discipline is the word for what it takes to get good marching, yet there is so much behind the word that needs explaining. We must attain complete alertness on the part of every man in the band. He must give his entire attention to his job of marching in perfect file and rank. There are several ways of keeping the marcher's attention. One that has been found successful is that of requiring the men to count cadence aloud as they march. When he counts as he steps he develops the real accuracy in timing it takes for a good band performance. This sets every member to thinking. By counting, everyone gets precise timing instead of just the drummers whose timing was good because they were actually playing. Every man now has the challenge to see that his foot comes down just as he counts each number in unison with the entire band. When good timing is worked out, the band is ready to take up the subject of the uniform style of step.

In style of step, I must admit at the outset, there is a good deal of argument. There are several styles of steps and each one has a following among drill masters who believe theirs is the right step for all bands. It was several years after I started directing marching bands that an army officer gave me this simple pointer to solve the step problem.

He said, "Don't talk about raising the knee to a certain point. Just have them dig in with the toes and the knees will take care of themselves."

It is just about that simple. Line your band in an abreast formation so you can see every player's feet. Then tell them, "Dig in with the toes, raise a dust, don't land flat on the feet." Have them practice until everyone is marking time in a smart, uniform, toe down, rank! This is easy, if each member is forced to learn it right from the start. Then the columns are bright. Toes go down at the same time and knees rise uniformly all down the line. Then the line has something that military men admire—precision. It's this practice abreast in view of the director, that keeps every member working because he

'Something I Dashed Off About Marching'

By Alvin R. Edgar

Director of Bands and Orchestra
Iowa State College, Ames, Iowa

● THERE HAS BEEN a great deal of discussion about the marching band. What changes must be made and just where is it leading us? It is evident that most of the changes are being made in the "floor show" or frills department. Since we feel it is our job to put on a good show, we attempt to give the gridiron crowd variety and plenty of it in our formations. Is this the right idea? Haven't we other things in our house to put in order before we become extravagant with our show?

In order to really have a fine, well-rounded marching band performance, it must be a composite of three important qualities. In the first place the band should *march well*; secondly, it should *play well*. The third phase

of performance is the stunt and special formation portion. So much has been said about this latter phase and so much of neglect of the first two is in evidence that it seems to me it is high time we focused a little attention back to these.

Look at your band! Does your band give the effect of a well disciplined army platoon, both while marching and at rest? Listen to your marching band! Does the music really fill the air? Does it sound full and does it possess good tonal quality with this fullness?

If your band does not possess these two requisites, I for one, cannot respect your ingenuity or cleverness of performance from the "floor show" angle, and I would suggest that you

knows that the leader is able to see every movement and note every fault.

Then alignment in marching is important. We can build up a fine unit if we recognize the best marching men by placing them on the right of each line and distinguishing each one as corporal of that line. The next best man takes the left line and the others in the center files. This puts the burden of disciplining the line on the corporal of each line, since he receives criticism and suggestions for his whole line from the director. These instructions are then relayed on to the faulty members, who, prodded by the other marchers in their own line, usually improve rapidly.

The corporal is in charge of keeping the distance between ranks and straightness of files. In this job he must maintain the required distance between his row and that in front of him. Every other man in the line dresses on him and finds his position by relating it to the corporal. It is that corporal or assistant that is the key to good alignment. Without his help one director cannot manage a large marching unit.

There are several things to bear in mind that will affect the playing quality of your band in marching. Primary among these considerations is the selection of numbers. The band should play numbers that are solid and full throughout in scoring of parts. It should avoid having players on parts that are in the extreme registers of their instruments.

For instance, it is frequently wise to give your clarinets some of the other parts to avoid playing extreme high register notes which amount to nothing but squeals and add nothing to your band's body of tone.

As mentioned above the full band must be used to give the complete effect. Avoid numbers that have strains that are for only a few instruments such as low register clarinet trio strains. Be sure that you have a good distribution of parts. Use plenty of players on the second and third parts as well as the melody. In other words, develop the "inner band."

One caution: In attempting to get good full tones, we must not let the players "blast" their tones.

In closing, probably one of the most significant suggestions that we might make is the all-important necessity for *playing* rehearsals. We are so prone to practice formations and marching that we rob ourselves of the chance to sit the band down and rehearse the music so that the members will know their parts before taking the field. I'm certain that this will add as much as any other factor to the improvement of your marching band.

Interlochen Band Tunes at N. Y. Fair



On August 16, the National Music Camp band of 80 pieces, from Interlochen, Michigan, made their New York World's Fair debut in the Goodrich arena. Under the direction of Conductor Joseph E. Maddy, the band appeared in a series of programs at the Temple of Religion, Court of Peace and French Pavilion. The talented group is shown here at rehearsal for their appearances which drew an inspiring number of music lovers. Interlochen, founded by Dr. Maddy and the first of its kind, is the most famous of the now plentiful music camps.

4 Wyoming Bands in Denver Broadcast



UNITED WYO. BANDS
HANNA, MEDICINE BOW, MCFADEEN, ROCK RIVER.
CARL S. CARTER, DIRECTOR AT K.O.A. DENVER.

The combined bands of Medicine Bow, Wyoming and the neighboring territory, are shown here just before their broadcast over Station KOA. The 75 members of this band are directed by their founder, Mr. Carl S. Carter, who has introduced band music into schools in Medicine Bow, McFadden, Hanna, Rock River and Parko,—all towns in Wyoming. In the picture, Mr. Carter is shown on the director's box, Mr. Louis R. Simmons, of the Charles E. Wells Music Company behind him and Mr. Clarence Moore, Manager of KOA by the sousaphones. The Charles E. Wells Music Company of Denver made recordings of the entire broadcast.

Celerity for the CLARINETS

Another Comprehensive Writing on Fundamentals

I STOOD ONE DAY by the mouth of "Old Faithful" and listened to her rumbling depths. She prepared carefully for her gigantic show. As we waited she went after the details in the depth of the earth so thoroughly that it seemed a minor earthquake was happening. We waited. She chased through every corner, crack, and crevice, squeezing and shaking dry the smallest parts. Finally, she shot forth a beautiful display. With the same meticulous detail, she has for centuries prepared nature's gigantic spectacle.

In the same meticulous way we must chase every detail to its root and search out without tiring, the smallest situation that would hinder a better performance.

By Harry L. Wood

Supervisor of Music, Caro, Michigan Public Schools

Details of Fingering

Any student who expects to become proficient as a clarinetist must study some fingering chart carefully. Studying a chart does not mean just reading the black and white spots and placing the fingers accordingly. A good chart, such as the old standby which was made by C. Rose of the Paris Conservatory, will have exercises appended which show the circumstances under which the particular fingering would be advisable. This particular chart, which should adorn the wall of every band and orchestra room, was copyrighted in 1898 by Carl Fischer, New York. It is chart No. 25.

There are only fourteen notes on the whole clarinet scale that are limited to only one fingering. Some of the other notes have as many as seven accepted fingerings. There is no question but that auxiliary fingerings are indispensable for clear, smooth play-

ing. Many times notes that are written to be trilled are to be fingered very differently from the accepted standard. How many of our high school musicians can use fourth line "G" seven different ways? Yet five sets of circumstances call for that note to be fingered differently depending upon the neighboring notes.

High Notes

Much of our earlier arranging contained notes sky high. I suppose that was the result of arrangers writing for professional bands. Many of Mr. Sousa's marches have clarinet parts that run in the range from high "C" to "A" octave above second line. Of course his professional sections could play these notes with agility and lightness. After the war school bands literally sprang into existence. They have grown in number until arrangers are now writing with school bands partially in mind.

But we still get concert symphonic arrangements with clarinet parts too high. We develop some players of course that can handle the instrument in this range, but it is difficult to find

Caro's reed squad strikes a picturesque pose, just to please the moderns.



even a professional sectional that can stay in tune above high "E".

For the average high school section these high notes are a "Jonah". The clarinet sections of our bands must play as smoothly as the violins of the orchestra if we are to have equal or comparable results. Lower clarinet parts would help our accomplishments.

Some Concepts of Tone and Phrasing

Half the battle will have been won if we can plant within the student's mind the concept of that which is good and that which is wrong. I asked a class of clarinets the other day just what is a good tone. Here are some of the answers: "It is round," "It sounds like a rose." "It has plenty of blue in it." "It sounds like a clear pool on a hot day." Another said, "It is like a silver rod." All had conflicting or non-conforming ideas about what we were working for, yet all were right.

In all these answers the student was trying to transform something from the sense of hearing to the sense of sight. Something immaterial to something visible. All attempts to describe a tone will fail, even though it may help. Examples of good tone through the logical sense of hearing is the only way to describe a tone adequately.

If good performers are not available, then "his master's voice" must serve as a substitute. Suitable records made by professionals can be had from R. C. A. Victor, Camden, New Jersey. We must set standards and an aim: A ship without a rudder and a goal will flounder.

Usually the faulty part of a tone lies at the upper and lower edges. One student put it this way: "A good tone sounds like a cornstalk with the shell removed." Possibly he was on the right track. (Some tones sound like corn on the cob.)

I have found the policy of starting a class or sectional rehearsal with a chromatic scale, which must be memorized and which extends from the low range of the instrument to the fourth added line, helps in tone and breath control and particularly it helps the intonation of the stratosphere notes. I insist on each student playing a few more notes after he has played all he can. Breath control is very important.

Between the place where the thumb ceases to be used and where the octave key is taken up, from F₂ to B₂ in the staff, only about one-third of the instrument is used in resounding the tone. The diminution of the air column inside the instrument must be made up by an equal volume of air space in the throat and mouth. Students get the idea if they are told to



The clarinet section of the Caro, Michigan high school band is one of the par excellent choirs of that ensemble. Mr. Wood, their director, stands at the left of this picture bearing convincing expression of his satisfaction. The personnel is Clark Johnson, Betty Lou Cross, Kath Bagley, Lee Smith, Jane Putnam, Clarence Kreps, Jacqueline Dowling, Donna Jean Hyde, Laurence Fox, Genevieve Gireaux, Francis Colby, Carrington Howell and Allen Sevener.

imagine that they are trying to hold an apple inside their mouth. This opens the voice box and oral cavity to where the vibrating column of air can almost be made to equal the inside volume of the entire instrument. These tones have to be almost sung through the instrument in order to get what approaches the real clarinet tone of the lower extremity of the scale.

Students must learn to adjust their instruments along with learning to play them. I have had students who seemed to think that because they paid one hundred dollars for a clarinet that it should always play perfectly and that such an expensive instrument should never need adjustment. A few students will try to play a horn that Gabriel couldn't even blow. Minor leaks causes squeaks.

Two adjustable mirrors hung on the band room wall in a handy place will be a big help in checking on poor embouchure. Quarter mirrors from the five and ten store will do.

Solo and Ensemble

Even though we work ever so conscientiously with the clarinet section as a whole, the final finishing comes from solo and ensemble playing. I have seen students take an entirely new lease on their music study when a new solo arrived that they liked. It pays in the long run to buy separate solos and pay a good price for them. They are printed in a more attractive manner and usually have a more substantial piano accompaniment. A collection usually is made up of things that do not sell very well in separate sheet form. If one takes a half dozen books home from the library he is not likely to read any of them but if he selects one that is particularly good he has a concentration of interest that will enable him to tackle the book and probably finish it.

It is a good plan to ask official accompanists to sign up with the music

department. Usually one can interest students, or teachers who would not otherwise have an opportunity to come in contact with the department. Their names should always be used in connection with playing either verbally, or printed on the programs as official accompanists of the music department. Many piano students are glad to get the experience and it is handy for the soloist to have a piano player at his call. Sometimes this special contact will land them in the drum section.

Rhythm

An old hand at the business of music education called on me the other day and in the course of our discussion he mentioned the fact that someone who was interested in fostering musical education should invent a new system of teaching rhythm.

The old "one-and-two-and" method is pretty slow and hard to habituate even though it is rather infallible. It provokes thinking.

Should we teach rhythm from the unit standpoint or from the measure beat? Some teachers ask students to count each new beat as "1" regardless of its relative place in the measure. Others ask that the measure beats be counted. In 4/4 time should a measure be counted as 1-1-1-1 or as 1-2-3-4? It really makes quite a fundamental difference when measures get crowded a bit. It is my opinion that the first beat of each unit should be counted as the number it represents in the particular measure. In duplicated notes, of fast variety this helps to keep the place better.

You're Right, You're Wrong

Recently I have been asking students to deliberately play things wrong. I find that if they make a conscious effort to play wrong it helps to formulate the opinion of just what is right. I think that it is the psychol-

(Turn to Page 34)

Pre-conceived Practice Plan Brings Successful Results to Contest Soloist

LAST WINTER I received a let-down that proved to be a way to the top. Our band director, hoping to improve the reed section, secured the services of a well-known reed teacher. What a jolt I got when I was advised to change my embouchure. For five years I had been using the style where both upper and lower lips cover the teeth, thus forming the embouchure, and it seemed impossible for me to change. However, I knew that my tone was not as satisfactory as it should have been, and that I was unable to play for more than an hour at a time until my lips became very tired. I changed my embouchure, and began playing with the upper teeth resting on the mouthpiece. For the first few weeks whenever I played, I experienced the same sensation that many persons do when chalk is scratched on a blackboard. But I soon noticed a decided improvement in tone quality and a new ease in playing. Spurred on by this advancement, I set out to improve my tone on the clarinet. Knowing that before breakfast is a good time to practice, I proceeded to spend about a half hour each morning on long tones. This took a lot of will power on my part, and patience on the part of my family and neighbors, but my tone did improve.

I was never completely satisfied in the way in which my contest solos had previously worked out, so I decided to experiment a little. First, I acquainted myself thoroughly with the solo; that is, mechanical technique, phrasing, embellishments, general effects, etc. Next came the memorization. Not until this was accomplished did I receive any help on the solo. I tried to get as many different interpretations as I could, in order to find which seemed best suited for certain parts of the solo. I worked out the solo by playing it always very slowly, and only up to tempo when rehearsing with the accompanist. The idea back of this is that if a piece of music can be played correctly at a slow tempo, it can be played correctly when the tempo is increased, because the ear becomes so accustomed to the right way, that no change of tempo will hide an error.

Not having any idea as to just where the soloists would have to play in the various contests, I acquainted myself to playing in various places. I practiced in the auditorium at our high school, in the classrooms, in our band room, which is deadened

by heavy felt on the walls and ceiling, and even in the basement at home, and was quite astonished at the various effects produced. I practiced with several pianos, flat and in tune, to learn how my instrument would play with various adjustments.

The final preparation was appear-

ing in public several times, playing my contest solo. This gave me confidence to face the judge in the district contest. I studied the criticisms given there, and carried them through to the state contest, and so on to the national.

I have always found it to be more successful to have a definite plan of practice and to follow it closely, adding, of course, anything of value to your plan.

You Can't Learn Drumming at Rehearsal

Drumming is not learned at rehearsal, it takes hours of well directed home practice.

At rehearsal you are required to play your part up to tempo and correctly, and if you have not yet acquired the ability to do so, bad habits are formed in the attempt to keep up.

To develop speed I believe it is a good idea to set a metronome at a tempo within your ability to play an exercise of above average difficulty with ease.

When this can be done without concentration, sacrifice of rhythm, or a feeling of apprehension, slip the weight on the metronome down a notch and practice until that speed becomes easy to maintain for a reasonably long period and so on until 160, 168, or 176 can be played with ease.

Any number of exercises can be written for use in developing speed of rolls, single paradiddle, flam accent No. 1, or any other beat on which it is desired to gain speed. The speed of practice at the start should be such as will permit playing the exercises perfectly with respect to proper execution and rhythm and then proceed on this basis throughout your practice. Do not be overly anxious to increase speed with the resultant sacrifice of proper execution and rhythm.

Merely making a tap for each note, without regard to expression, is not satisfactory drumming, and the student will acquire finish in much less time by always being careful and painstaking in his practice. By careless practice bad habits are formed which must be overcome before the student can possibly become a finished drummer and to overcome those habits more time and hard work is required than would be necessary to learn correctly in the first place. Slow practice gives the student time to concentrate on what he is doing, and therefore saves a lot of trouble later on.

If a person, not familiar with the location of the letters on the key-

board of a typewriter, undertook to copy a page from a book at the speed of an experienced typist before he had developed that speed by careful practice, his copy would of course, not resemble that from which it was taken. The same thing holds good musically when the drummer undertakes to play his part before the necessary technique has been acquired by careful practice.

Again I wish to say drumming is not learned at rehearsal.

In the statement above I am not referring to the routine and experience phase of the subject but to the proper execution of the rudiments of drumming which must be mastered first. It is suggested that those who have not already done so should procure a copy of the twenty-six Rudiments of Drumming recognized by the National Association of Rudimental Drummers and study them, preferably under the direction of a competent rudimental instructor. These rudiments are indispensable if the drumming is to be satisfactory.

Without a proper practice pad the student will not do the necessary amount of practicing because as you perhaps already know the members of your household as well as the neighbors for blocks around would not permit your practicing on a drum. A practice pad is always ready for even a few minutes' practice which would not be done if you had to get your drum out, and at the same time your practice annoys no one. For these reasons the practice pad invites practice which would otherwise be out of the question.

The practice pads as developed by the various manufacturers of drum equipment have been worked out so as to respond to the sticks more nearly like a drum and at the same time give out sufficient sound to enable the student to clearly hear what he is doing.

Make-shift pads of your own invention are usually very expensive in terms of results obtained.

Listening RHYTHM

"There is rhythm, or pulse, in poetry, speech, and walking. Even our hearts beat in a two-four rhythm—LOUD, soft. (BUMP—bump). Words of two or more syllables have a positive accent on one or more syllables, followed or preceded, or both, by weak syllables. The word, America, has a Jazz rhythm. A-mer-i-ca, (di-dah-di-di)."

● HAVING BEEN STIMULATED by the total picture of sound intervals from a hearer's viewpoint, it is now advisable for the listener to become familiar with the common terminology of music, thereby strengthening your musical foundation. In fact, in no other way can you hope to receive meaning from the balance of these articles or, for that matter, from any intelligent conversation concerning music.

Music is written on a group of lines and spaces in between these lines, which are commonly referred to as the "staff". The duration of time that a note is allowed to sound is determined by the type of character placed on the staff. There are characters representing four counts, three counts, two counts, and so on down to a sixtieth of one count. The location of these characters on the staff determines their pitch; when placed high, a high pitch is produced, when placed low, a low pitch is produced. (Instrumentalists have a definite pitch to produce for each line or space on the staff). The staff is divided into segments by means of a vertical bar. The number of counts, or pulsations, occurring within each segment is determined by the "time" the composer has used for the selection. For example: *Columbia, The Gem of The Ocean* is in four-four time (march time). That is, there are four beats within each segment, or the equivalent in note values to four equal beats. The term "rhythm" is applied to the intensity with which certain beats are played and the resultant contrast with the weak beat that follows: Rhythm then, is natural movement by means of a definite plan of strong and weak beats. There is rhythm, or pulse, in poetry, speech, and walking. Even our hearts beat in a two-four rhythm—LOUD,

soft, (BUMP—bump). Words of two or more syllables have a positive accent on one or more syllables, followed or preceded, or both, by weak syllables. Example: The word, America, has a Jazz rhythm. A-mer-i-ca, (di-dah-di-di).

The speed with which accented beats follow each other constitutes

By John P. Hamilton, M. M.

Noted Arranger, Vocal and
Instrumental Director

Chicago, Illinois

the time preferably called tempo, as fast tempo or slow tempo. The degrees of speed are indicated on the music by Italian words. *Grave*, indicating the slowest movement possible, as in Handel's "Dead March" from *Saul* (Ex. 12). *Prestissimo* indicates the fastest movement possible.

Rhythms may be classified under two principal divisions, namely, "triple" and "even". The even rhythms are those in which the principal accents occur on the first beat of each measure and on the beat that starts the second half of the measure. Example: BOOM — bah — BOOM — bah (characteristic of modern foxtrots, one-steps and all marches, as "Yankee Doodle" etc.) Triple rhythms are produced when the measure divides itself naturally into thirds; in which case, the principal accent occurs on the first of every three beats. Example:

(Turn to page 48)

The image contains six musical examples labeled Ex. 12 through Ex. 17, each showing a different rhythmic pattern on a staff. Ex. 12, at the top, is labeled 'GRAVE' and shows a steady eighth-note pattern. Ex. 13 is a treble clef staff with a bass clef below it, featuring eighth-note patterns with slurs and rests. Ex. 14 is a bass clef staff with eighth-note patterns. Ex. 15 is a treble clef staff with a bass clef below it, featuring sixteenth-note patterns. Ex. 16 is a treble clef staff with eighth-note patterns. Ex. 17 is a bass clef staff with eighth-note patterns.

School Music Directors, Know By

The BOOKS You Read

By Russell Harvey

Conductor of The Warmelin Ensemble
Chicago, Illinois



Mr. Harvey

● A FEW DAYS AGO a young band and orchestra teacher told me proudly that he will soon have his master's degree, thus, as he said, completing his musical education. He did not say what he is going to do after that.

Like any other good thing the system of credits and degrees, based on generally standardized requirements, as used in American colleges, universities, and conservatories can be and frequently is grossly misunderstood and misused. Colleges do not always turn out educated persons; conservatories do not necessarily make musicians. An individual becomes relatively educated, or becomes a musician through his or her own talents, interests, and efforts, aided always by other individuals possessing more experience, more skill, and greater knowledge. Colleges and conservatories usually present the best opportunities for contact with these well equipped individuals.

I am writing of the teachers of band and orchestra and ensemble playing who are working hard, who are teaching long hours, who are engaged in many activities with their groups, who feel compelled to have frequent extra rehearsals, and in addition to all this, who are trying to be a real part of the social life of their communities. Such a teacher usually has one or more degrees in music, he undoubtedly has studied and practiced long and hard during his student days, and he is sincere in his attitude as a teacher.

But now he faces a real test. How, with all this pulling and tugging at his energies will he be able to keep lined up with his better self and with his job? How will he keep aware of his best ideas and keep in mind the

real reasons for his work and activity? The answer is not easy, but fairly obvious: the teacher will try to keep in contact with the musical and mental life of those who think, feel, and write with vision, with purpose, and with strength. To be able to project the best of himself into his work he must very frequently put himself "in the presence of the best", especially the best in music and literature. He will attend good concerts, he will set aside time for the best music on the radio, and he will read wisely, even though he often reads for entertainment.

There are many excellent books about music which are very readable and stimulating; a great number of these have no textbook flavor at all, yet they may be no less valuable. Through well chosen books any one of us may have contact with minds which have dwelt on the significance and importance of music, and this will undoubtedly freshen and brighten one's mind toward his own plans and problems. Is there a reason why any instrumental teacher should seem almost illiterate simply because he learned to read long ago, and claims he has been too busy since—except for assignments in summer terms?

Music is an art, and anyone with talent and training who works at it seriously and sincerely is to that extent an artist; and this is true even of the teacher of grade school groups if the results are worthy of the children. Good reading will help us to keep fit for our best, it will aid us to think sensibly, to feel deeply, and express clearly; it should help us to be more artistic. Of course one will read many works which are not on the subject of music as such, but

nearly everything we read may have some bearing on our feeling and thought about music if we allow it to, or if we know how to apply its significance. Good study and good reading are pleasurable activities; they must be unhurried.

I am proposing a list of books which may constitute what might be called a working library for the sincere teacher of the school band and orchestra. The list does not pretend to be complete; it may provoke some disagreement, but at least I believe it will be a help in the right direction. Most of these books are not new, and most are well known, but perhaps a rereading and a reappraisal of several of them will be valuable. These works will help us to be more alert and more aware; they will help us to be better musicians with more knowledge and more enthusiasm, and they will lead us to other books and other ways of improvement and enjoyment.

If there is a musician or music teacher who has not read JEAN CHRISTOPHE by Romain Rolland he should plan to do so. It will be an experience. There is an excellent one volume edition in the Modern Library Giants series.

One of the teacher's duties consists in being able to discuss music sensibly and interestingly with both musicians and non-musicians. The following books will aid him greatly with this in addition to giving him much pleasure and inspiration: HOW TO UNDERSTAND MUSIC by Oscar Thompson, WHAT TO LISTEN FOR IN MUSIC by Aaron Copland, STORIES OF SYMPHONIC MUSIC by Lawrence Gilman, GREAT CONCERT MUSIC by Philip Hale, SYMPHONIC

Music is an art, and anyone with talent and training who works at it seriously and sincerely is to that extent an artist; and this is true even of the teacher of grade school groups if the results are worthy of the children. Good reading will help us to keep fit for our best, it will aid us to think sensibly, to feel deeply, and express clearly; it should help us to be more artistic.

MASTERPIECES by Olin Downes, and OF MEN AND MUSIC by Deems Taylor.

A necessary book for this home library is STORIES OF THE GREAT OPERAS by Ernest Newman.

A rather old book called MUSIC AND MUSICIANS by Lavignac contains very clear and interesting expositions on tone production and acoustics, tone color and instrumentation, and the scientific basis for harmonic practices. One of the best and most standard and complete works on instrumentation and orchestration is ORCHESTRATION by Cecil Forsythe.

Authentic, yet most fascinating to read is the more recently published book, THE STORY OF MUSICAL INSTRUMENTS, FROM SHEPHERD'S PIPE TO SYMPHONY, by H. W. Schwartz.

All band and orchestra teachers are naturally and necessarily interested in the study of conducting. Here are six books on that subject with which all instrumental teachers and conductors should be familiar: ON CONDUCTING by Richard Wagner, THE ART OF CONDUCTING by Hector Berlioz, ON CONDUCTING by Felix Weingartner, THE TECHNIC OF THE BATON by Albert Stoessel, THE ELOQUENT BATON, by Will Earhart, HANDBOOK OF CONDUCTING by Hermann Scherchen. This last is a very clearly planned and detailed work; it deserves much thorough and continuous study.

Every library of this kind will need a good dictionary of musical terms. The one by Elson is still good and very inexpensive. An interesting book on the background of music as an art is THE STORY OF MUSIC by Becker. Another of even more value and completeness is A MUSICAL COMPANION edited by John Erskine.

Any description or evaluation of books for the study of individual instruments as well as technical treatises on the training and development of school bands and orchestras is obviously beyond the scope of this short

article. Likewise all discussion has been omitted regarding the selecting of an encyclopedia of music.

And now for a few books on subjects other than music which will provide pleasure and inspiration, which will add to the zest for living and working, and which will give the clue and the key to much further profit and enjoyment in reading, let me suggest these: THE BORZOI READER edited by Carl Van Doren, MODERN AMERICAN POETRY selected by Conrad Aiken (Modern Library edition), THE ARTS by Hendrik Van Loon, TITANS OF LITERATURE by Burton Rascoe, GREAT MEN OF LITERATURE by Will Durant, WHILE ROME BURNS by Alexander Woollcott, THE BIBLE DESIGNED TO BE READ AS LIVING LITERATURE

arranged and edited by Ernest Sutherland Bates, THE COMPLETE WORKS OF SHAKESPEARE illustrated by Rockwell Kent (this is a very large and heavy book which you will soon treasure, after you own it, but do not try to read it in bed if you value your ribs), PAINTINGS ON PARADE by Donald Jenks, and MAN, THE UNKNOWN by Alexis Carrel.

The average price of the volumes listed is less than two dollars.

Frequent association with books of this kind will take us beyond ourselves, beyond what we now think and feel; it will lead us to places of the mind and spirit where our best will become better. Thought will grow more clear and expression will have greater effectiveness; our work and ourselves will be more interesting.

Know Yourself

New Book Tells How

Now in your book store is a 435 page volume of writing by Amram Scheinfeld on "You and Heredity" in which two copulent chapters deal exclusively with musical talent, while still another is headed "From Aptitude to Genius".

It is simply amazing what you can find out about yourself from the pages of this book, and sometimes embarrassing. Of course you must be gifted with credulity for mathematical facts. Spiritual concepts knock the whole thing into a cocked hat.

The charts in the musical chapters are fascinatingly entertaining, to say the least. There is a breakdown of the Toscanini family and Leopold Auer is discussed.

Of particular interest to most educators, this book should definitely be available in every school library. It is published by Frederick A. Stokes Company and is a bargain at \$3.

If You Can't Sing It, Maybe You Can't Say It.

There are over 100 jingles in Miss Gertrude Walsh's new book, "Sing Your Way to Better Speech", each created especially for giving needed drill in

the 40 sounds of the English language, and written to be sung to familiar airs. Anyone who can respond mentally to lit and rhythm will be able to profit by this material, and have a great deal of fun at the same time for Miss Walsh has hit upon a means of speech improvement which makes of speech drill an amusing game—a game that will yield buoyancy, melody of phrasing, and adequate projection of the voice while correcting unpleasant and slovenly speech habits.

Miss Walsh has used her method with outstanding success with high school and college students at Mount St. Vincent's College and Ladycliff-on-the Hudson, where she is Supervisor of Speech, as well as with business and professional men and women in her studio classes at Steinway Hall. Personnel directors report that the bored, one-level tonal quality does more to retard social adjustment or business and professional advancement than any other single personality defect, while on the other hand, the man or woman whose voice has the flowing tone quality of singing is the person who is most likely to catch and hold the attention of others. Very wide indeed, therefore, is the field where Miss Walsh's method may be used with benefit.

"Sing Your Way to Better Speech" presents a method which may be recommended for young people in high schools and colleges, and of particular value in teacher training institutions.



Mrs. Cole is director of instrumental music at Ocala, Florida high school.

• **"FLORIDA IS HAVING A GREAT MUSICAL AWAKENING.** Schools all over the state are asking for bands, and they're getting them."

This was really said to me by one of our foremost educators, and it is indeed welcome news to us who have been doing the pioneer work for so many years.

For strange as it may seem, Florida's first school band was organized in 1922 when the school band movement was comparatively young. But in Florida there was very little music of any kind in the schools, and the entire idea of music in education had to be sold to the people. It has been some Herculean task.

For three years the city of Ocala had the only school band in the state, and in 1924 with a membership of twenty boys, it was invited to play for the Federation of Music Clubs in Jacksonville.

In the Federation's History of that year a paragraph was devoted to it in which this sentence is found: "Then came the outstanding musical feature of the Junior work in the state, the program by the Ocala School band."

The following year the city of Ocala invested \$1,000 in instruments, built a new bandstand (which I regret to admit still "stands" in lieu of a band shell) and arranged for a 6-month season of weekly concerts in the park. The concerts have become an institution and for the past ten years a Thursday night concert has been given during the entire school year.

"Let Me Tell You How

Instrumental Music is Flourishing *in Our Florida Schools"*

By Mrs. Browne Groaton Cole

Director, Ocala, Florida Band

In the early 20's many Florida towns were entertaining their winter guests with professional or semi-professional bands, but because of the expense this was gradually discontinued except in the largest tourist towns. A few of the directors succeeded in interesting their communities in putting in school bands. Such was the case with Major J. B. O'Neal who organized the Eustis Boys band in 1925, and Capt. G. M. Shearouse whose Kissimmee School band was organized about the same time. Both of these bands had excellent backing, being sponsored by the Eustis Chamber of Commerce and the Kissimmee Kiwanis Club, respectively.

In 1926 P. J. Gustat who had been conductor of the Sebring Concert band organized the Sebring School band, sponsored by the Rotary Club. This band was equipped with a well balanced instrumentation from the first, and under the continued tutelage of Mr. Gustat has been proclaimed one of the finest bands in the entire country today.

John J. Heney, xylophone soloist, tympanist, and drummer with Sousa's concert band, was making his home in St. Augustine. He, too, caught the school band fever and in 1926 organized the St. Augustine School band, which carried on as a school project for some years.

Made chairman of Public School Music for the Florida Federation of Music Clubs, it became my most cherished ambition to put on a state school band contest. Letters were exchanged with C. M. Tremaine, who did such wonderful things for the early school band movement, and with the assistance of Miss Margaret Haas, state president, and a fine Board of Directors, plans were made for the first Florida school band contest. It was held during the Florida Music Club

convention in Lakeland, March 23rd, 1928.

Five bands took part. They came from Eustis, Major J. B. O'Neal, director; Kissimmee, Capt. G. M. Shearouse, director; Sebring, Mr. P. J. Gustat, director; Orlando, Mr. E. A. Ball, director, and Ocala.

It was a thrilling event, that first contest. The Lakeland schools were closed. The Municipal Auditorium was filled to capacity, and following the contest the five bands marched a couple of blocks to the park and played a "massed band" concert. The big trophy that was given by the Bureau for the Advancement of Music and the National School Association was won by Major O'Neal's Eustis band.

Two more band contests were held during my regime as Public School Music chairman, one in Ocala in 1929 and the other in Clearwater in 1930. It was here the first parading contest was put on and was won by the Ocala band which had rather gone in for parading. For the next five years it held the so-called "state championship".

At all times National rulings were followed religiously. Eustis won the big trophy three times, and in 1930 Major O'Neal took his band to the National contest in Flint, Michigan.

The fourth and last contest sponsored by the Florida Federation of Music Clubs was held at Miami, and was won by P. J. Gustat's Sebring band, which has never since failed to make a first place or a superior rating.

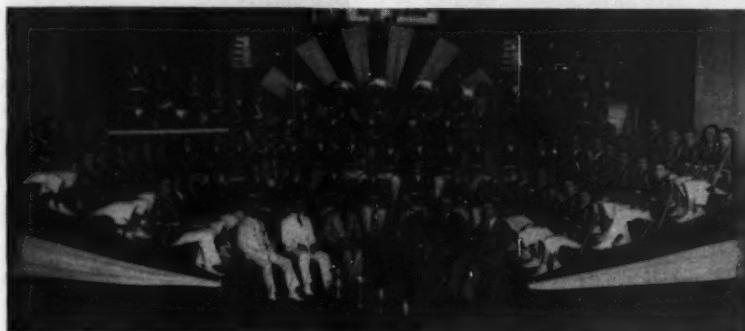
The following year and for a number of years thereafter the bands attended the High School Music Festival which was being put on by the City of Tampa, although, paradoxically, it had little music in its own schools at that time. And at no time was any attempt made to follow National rules.

Gradually a few new bands had appeared. The Sarasota band organized in 1929 by V. D. Sturgis; the Tallahassee School band organized in 1931 by J. P. Koscielny; the Fort Myers band with Frank Sturchio for director (Mr. Sturchio is now in charge of the West Palm Beach school bands); the Clearwater band with Rocco Grella, director; Fort Pierce and Vero Beach

band. But he also has the DeLand high school band which he organized in 1936 and which today has 68 members, a fine instrumentation and is a First division band both in concert and parading.

Under Mr. Heney's guidance a most comprehensive program for the band in education, has been promoted.

"A Band in Every School" is the slogan.



This 68 piece DeLand, Florida high school band with its fine instrumentation, its First division honors in marching and concert, is partly the reason why John J. Heney, the director, was elected president of the Florida Bandmasters Association.

bands with Mr. and Mrs. Jas. Crowley, directors; the Bradenton band with Harry Grant, director.

In the summer of 1936 fourteen school band teachers met in our University city of Gainesville and organized the Florida Bandmasters Association. Major Ed. Chenette who had lately adopted Florida as his new home was made president, an office he held for two years.

Needless to say, the school band contest received immediate attention. Again it was to conform to National rulings, and the rating system of judging was adopted. The school band movement commenced to grow in importance and at the 8th Regional held in Rock Hill, South Carolina, Florida sent five bands. The 1938 8th Regional was held in our own West Palm Beach.

In April, 1938, John J. Heney was elected president of the Florida Bandmasters Association. Mr. Heney had become associated with Stetson University in DeLand in 1935, and is at present director of the University

gan of the Association, and with interest increasing by leaps and bounds it seems a goal we may hope to reach. We are most fortunate, too, in having for our state school superintendent,



The Sebring high school band, First division winner, is conducted by its organizer, Mr. P. J. Gustat.

Colon English, a man who believes in the band, has given its work credit in the school, and done everything possible to advance it in the curriculum.

all contests among school bands, except the one recognized contest at the spring state meet.

In Tampa's Gasparilla parade last

(Turn to page 46)

Florida's first state school band contest occurred at Lakeland, March 23, 1928, sponsored by the Florida Federation of Music Clubs. Most of the directors now active in Florida's school music development, participated in this original event.



Mr. Lee

Makes a Survey of the School Band Business

By William Lee
Director of Band and Orchestra
Madison, Minnesota

EVER SINCE I JOINED the ranks of high school band instructors in the fall of 1937, questions have constantly entered my mind concerning schedules, teaching loads, equipment, instrumentation, teaching methods and so on. If there is any phase of teaching that is unorthodox today it is music, for one teacher has a method all his own and is meeting success in the use of it, while another has a system entirely different and will absolutely swear by it. There are probably several reasons for this—for one thing, music is not established in the curriculum (although we know it should be) nor as firmly rooted there as English, for example, and consequently there has been less done by educators to standardize and accept certain methods as sound and proved. Then too, students are so different, intelligence and aptitude varies so much, personalities of instructors are so opposite, cooperation of the school administrations and their faculties ranges from ideal to abominable, ultimate objectives are so unlike, that we can easily understand that Jim tries this and Frank says "Nothing doing", or "Fine, but where would I get the time to do all of that?"

When I took up my duties last September under a much larger system I was shocked to see the condition of the music department there. A school of 650 students in the twentieth century without a high school band was something which I had never dreamed of, but here was one in a town of 2,500 population with but a handful of instrumentalists called a "pep band". True, they had an orchestra and it was supposed to have been a good one, a few years ago at least, but we need only mention that while orchestra is a fine thing and should be encouraged, it can never begin to take the place of a band in a school and community. Madison needed a band and it was my job to build one. With

a nucleus of about twelve players of mediocre ability an organization was begun; after a month or two a group of beginners was added and later a few more, so by lots of work and promotion and a summer band course the organization will number 72 by October or an increase of sixty within a year's time. So it seems that the future will see a band in Madison after all.

But while the band-building program was being carried on questions were continually entering my mind. How shall I start my beginners? How shall I conduct my rehearsals? Where? How often? What time? How shall I get them to practice, and millions of others. And not of least importance was the question, How can I build a band, start beginners' classes, maintain an orchestra, train string beginners, teach three academic classes, and take care of one assembly period a day, and do them well, and retain physical and mental well-being? (I was even supposed to coach debate). As time went on I was becoming more and more convinced among other things that I could never do justice to a music department with such an arrangement. I was also convinced that most schools of this size had more rational schedules and more ideal arrangements for a music department. I was completely convinced of it but to convince, yes to prove to others that this was the case was a different matter.

When I went home for the holidays I suddenly hit upon the idea that I could find out what actually were the conditions among the other schools—I would ask them, investigate this whole problem in a systematic way. Was our school years behind the others and what did they have that we should have to improve our system? I could also go into this "methods" matter. So from that time on whenever a question entered my mind,



William Lee, who started from scratch and developed an inspiring musical organization.

which was pretty often, I jotted it down and by April 19 my questionnaire for music directors was in the mail. I had boiled it down to 156 questions neatly mimeographed to be checked in a "yes" or "no" column where possible, and a letter was included stating my purpose and asking cooperation. It was sent to 200 school bandmasters in towns of the middle west—some towns larger, some of them smaller, but most of them about the size of Madison. Believing that my problems were largely congruent with theirs I offered to compile my results and send out a report if they were at all interested. By this time I was secretly thinking of *The SCHOOL MUSICIAN*. If they would publish it many thousands more could get the benefit of it, and incidentally save me a few dollars in stamps. The spirit with which response began to pour in removed all doubt, at least of the interest of this enterprise, for they were almost unanimous in their desire to hear what I found out. I had asked for samples of practice slips, rental contracts, schedules, bulletins and any worthwhile thing for a musician who could use a few ideas. (One fellow in Wisconsin sent a separate package full of marching band diagrams and gobs of other "dope".) (Thanks, pal, I meant to write.) Suffice it to say that I got more "helps" and suggestions from those returns than I did in four years of college, and those four years weren't wasted, either. (I'd like to see anyone sit in the Luther College Concert Band under Dr. Sperati and not get some good out of it!)

Well, what about my results—what did I learn? Plenty! In the first place

my belief was corroborated—our system was ante-diluvian and there were towns with one fourth our population with setups that, should they be offered to me in Madison, would cease my murmurings, for a time at least. These proofs are all to be systematically presented to the administration and some good is bound to result.

I found out first of all that well over fifty per cent of the instructors teach only music, and further what was just as important, that of the rest of them, a large majority teach only one subject or so besides. A good percentage teach both vocal and instrumental music. Of course there is always the system in which the music director

find time to systematically handle their correspondence, which may not be as foolish as it sounds. The highest salary reported was thirty two hundred-per year, while only one of the whole group was down to one thousand. In general, of course, the more the experience the larger the salary. Most salaries ran from \$1,500 to \$2,100. Most men stay at the same position from one to four years. Most rehearsals are held from 8:00-9:00 A. M. with the next most frequent time coming at 11:00-12:00, followed by 3:00-4:00. Most directors prefer the 8:00-9:00 period for practice while the next preference calls for 11:00-12:00. This is quite revealing. It goes

that period and conflicts invariably result. Where a goodly percentage of students are from the rural district the eight o'clock rehearsal becomes more impractical. Less than ten per cent of the schools have a rule prohibiting participation in both athletics and music, and likewise less than ten per cent had a similar rule for vocal and instrumental music. Most—practically all—schools have music in the curriculum, give grades and credit toward graduation. Almost without exception the directors consider the giving of grades a stimulus for work on the part of the student. Preference for beginners' band methods is as follows in the order named: Rubank's, Victor, World of Music and Griffin's Foundation. Directors start from 15 to 100 beginners a year—depending on the size of the school. Most of them start students on any instrument suited, while quite a number of them start beginners on only the fundamental instruments—cornet, clarinet, snare drum and violin. Most schools have a set of requirements to qualify a student to enter the Concert Band, consisting of scholastic ratings, rhythm tests and general musical ability. The greatest number of advanced bands are on the Prescott system although only about two-fifths of this group reported it. Still the percent is greater than that of any other single study. Most directors employed ensemble (unison) studies such as Technical Fun, Fussel's, Moore and Chenette. Most directors are retained during the summer at which time they are paid jointly by the city and board of education so that their monthly salary for three months often exceeds that of the school year. Teaching on Saturdays is a fifty-fifty proposition. Some do—some don't. Most all of Saturday work is private and small ensemble work. Bands average four to six concerts per year. Some directors have a student conductor, some have several, one has six. One director said, "Heavens no, I have a hard enough time to learn to direct this stuff myself." Most directors work one to two months on the concert number (and some a lot more, I'll bet, if they would only admit it.) Most directors have students



The Madison high school band, before Mr. Lee began improving it.

has three or four courses besides his band work and there were a few such cases. The average number of full band practices per week is well over three. A good number have five, or one a day, and a very few have one per week. This is again a case of a very poor system, no doubt. It is not uncommon for directors to have six or more full rehearsals per week before the contest. Among most of these above mentioned it is also common to have one sectional rehearsal for each section per week. Most of the returns were from men of two to ten years teaching experience while several had over twenty years and one reported thirty years of experience. This may tell us something and it may not. Only one person reported one year of teaching experience which either indicates that first year men rarely land positions in this class or that in their first year they haven't been able to

to prove that music is hard to schedule and as a result they choose a period when in most schools no classes are held. When an activity period is used the most ideal arrangement is to have rehearsal right before noon. We see that more rehearsals are held at 3:00-4:00 in the afternoon than at 11:00, but there is more preference for the period at 11:00. At three o'clock the children get restless and they leave everything else until



The Madison high school band as it looked in September when school re-opened and Mr. Lee well on his improving way, 72 members.

prepared at all times to render solos, duets and trios, and those who don't admit that they should. Most organizations have officers which aid the organization materially. The librarian usually is most important. Most directors keep a set of music in the folio from four to six weeks. One fellow kept a set of music in the folio six to eight months and another all year. Right here I think it would not be out of place to mention something about change of music and sight reading. With my band which is fundamentally only a bunch of beginners the problem of learning to sight read is really no problem at all and I attribute that largely to a constant change of music. I would never under any circumstances keep a set of music in the folio more than three weeks. I don't want my students to memorize any music except marches for parade because the minute they do they stop relying on their ability to read and they no longer progress as readers. My students can at any time expect to have me walk up to two of their stands and exchange their music so they have a part entirely new to them. A band will never learn to sightread unless it gets variety. This, as I understand it, is ninety per cent of the problem. Daily practice averages about one half hour per day which is checked up in several different ways, all of which all directors admit are unsatisfactory. The average beginner gets into the concert band in anywhere from six weeks to two years, which doesn't mean much. One director casually informed me that there was no such thing as an average beginner. A juicy comment—quote: "I have no time for class lessons. The slow student discourages the bright one and the bright one becomes bored and often quits, and the teacher goes nuts, sometimes!" School instrument rental systems are usually carried on with contract and the rate usually runs around \$1.50 per semester varying with value of instrument. Some schools have higher rates. Yearly budgets for instrumentation showed a greater variation than anything else. The yearly expenditure averages well over \$400 while one band spent \$25 (maybe a German band) and several cases of \$2,000 and more per year were reported. These high budgets may not have been average but were maintained perhaps for a year or so in order to build up an organization. Some schools really spend money on their bands. Most directors who have a sound-proofed music room (one director informed me that rooms were not "sound-proofed" but acoustically treated) state that practice

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Calistoga's Great Record of Achievement

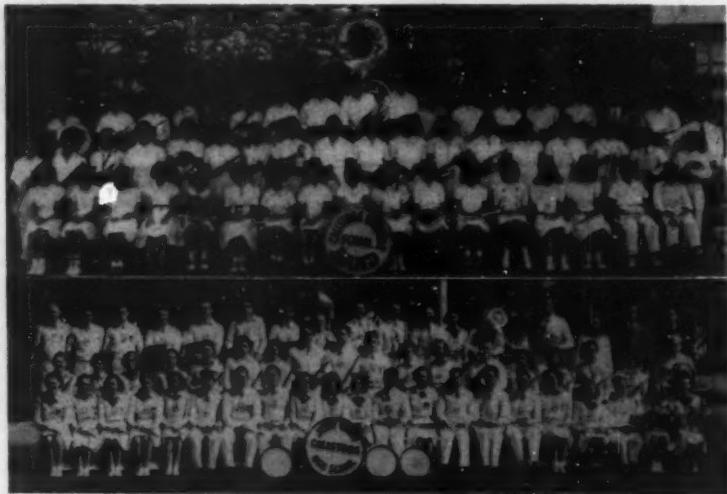
By Lois Carroll Winston
Assistant Editor Weekly Callistogan

This is a story of achievement—the achievement of a comparatively small high school band, which has won five successive state band contests and one regional contest, and which climaxed this remarkable attainment on May 13th of this year, by winning a national championship in contests conducted at the Golden Gate International Exposition on Treasure Is-

from state contests, and one "Superior" rating from a Regional contest.

Since that time, the winning streak has not been broken, and I believe the statement is true that no other school band in the state of California has seven "Superior" ratings to its credit, won in five successive years.

Callistoga has competed in these con-



These two views for your stereoscope might be called "before and after". Above is the Calistoga, California, grammar school band, which represents the first stage of that activity in the little town of one thousand. This band is under the direction of the school principal, Carl McDonald, who stands at the extreme right. Below is the Calistoga Joint Union high school band with Principal Byron Snow and Director Clifford Anderson at the right in the rear.

land. Director of the band throughout this period of unusual success has been Clifford Anderson, teacher of music in the Calistoga Joint Union High School.

Calistoga is a little city of about 1,000 inhabitants, which nestles at the foot of Mount St. Helena, in the Napa Valley, about 70 miles north of San Francisco. Its high school claims no more than 125 students, and approximately half of these are in the band.

As an outsider, who is connected in no way with the school, I am taking the liberty to tell the story of this high school band, feeling that such a story is bound to serve as an urge and an inspiration to other small schools and their bandmasters.

When Clifford Anderson came to Calistoga, in 1934, to teach music in the high school, and as a natural part of his job, to direct the band, he was forced to "start from scratch". For a number of years prior to that time, groups of students had been playing together in various hybrid band and orchestra combinations, but little perfection was attained. They had been directed by different faculty members, a number of whom were not music majors.

I had heard some of these groups play; in fact, had graduated from Calistoga high school when its orchestra consisted of two ukuleles, a piano and a mandolin, the latter played by a faculty member.

So I was naturally amazed when I came back to Calistoga about two years after Mr. Anderson took over, to find a uniformed band of sixty pieces, with two "Superior" ratings already to its credit

bands with bands of Class C, or in other words, with bands coming from high schools with enrollments not exceeding 250. It is Mr. Anderson's plan to enter the band next year in Class B, which will place it in competition with schools which have enrollments up to 750.

It has been my privilege to hear one of these state contests and the recent national contest, won by Calistoga, and to see the judges' sheets afterwards. I saw on these sheets such comments as the following: "This band has a very refined and clean-cut style of playing and shows very careful training; intonation remarkable." . . . "This band is a very smooth-working machine; balance and beauty of tone are excellent; whole effect of band is musically." . . . "Trombone solo well played; congratulations on the 'no vibrato', a real relief to the ear." . . . "These people's children are fortunate."

Mr. Anderson attributes the achievement of his band to two things: the fine co-operation received from Byron Snow, principal of the high school; and the remarkable work done during the past two years by Carl McDonald, principal of the grammar school, in sending to the high school, students who have been well grounded in their elementary band work.

These two factors undoubtedly have played an important part in the success of the band. But Mr. Anderson always fails to add one thing—that during their high school band careers these students are trained by a fine musician who understands band technique, and incidentally, one who has that rare quality of being able to impart his knowledge to others.

W. Virginia Chorus and Orchestra Clinic Nov. 3

Charleston, West Va.—The September news bulletin of the West Virginia Music Educators Association of which John R. Swales is director, carries the following charming limerick:

*Clang! There goes the bell.
And scampering feet
Are music sweet
To him
Who courts the spell
Of building citizenry.*

The West Virginia educators are working enthusiastically on the state high school chorus and orchestra events scheduled for Oglebay Park on November 3. The chorus will be conducted by George M. Strickling of Cleveland, Ohio, substituting for Max Krone, who since original arrangements, has moved to California.

Corn Gives First Show

Columbus, Nebr.—The largest band ever organized at Kramer high school, 71 pieces, gave its opening concert recently under the direction of Forrest Corn. New headgear, maroon caps with white plumes, was an added material attraction. The audience was extremely appreciative.

25 Percent in Music

Duke Center, Pa.—Out of a school enrollment of 405 pupils, bandmaster Walter L. Hart has rounded 125 into the band instrument department and the school opens its new semester with a finely balanced and nicely uniformed band of 80 pieces.

Fiery Twirlers Brighten Joliet Band Festival

Joliet, Ill.—Early fall at its best favored A. R. McAllister, September 20th evening, for his Tenth Annual Festival. 15 bands and units from city schools and neighboring towns took part.

The director's famous township high school band played a formal concert of six classic numbers. It was beautiful to listen to even with the injuries of a rattling amplifier and the competition of a man in the bleachers with a portable radio who insisted upon listening to the Louis fight.

For two numbers, the high school chorus under the direction of Alex Zimmerman, joined the band. Forrest McAllister ringmastered the twirling exhibition which included a fiery tableau with both ends of some 50 batons ablaze. We had to run for the last bus.

Fourth Term-er



Mildred Rae Sherman has just been elected Queen of the Tahlequah, Oklahoma, high school band for the fourth consecutive year. This is certainly a record for steady popularity. If Director R. E. McCormick is bewildered, he needn't be. Just look at her picture.

Band Gets \$25 for Festival Performance

York, Nebr.—The high school band was one of about 15 bands to attend the festival at Grand Island on October 4, sponsored by the Chamber of Commerce.

The program consisted of individual band concerts as well as massed band playing and members were guests at a luncheon. The York band received \$25 for its part in the affair.

Delta Festival Announced

Greenwood, Miss.—The Annual Delta band festival will be held here on November 24. 61 organizations are listed for participation in this event.

Now You Can Tune by Radio to Standard 440

Washington, D. C.—The Department of Commerce announces the broadcasting of standard A pitch, 440 cycles per second, continuously every day and night except from 10:00 to 11:30 A. M. EST Tuesday, Wednesday and Friday and from 1:40 to 1:45 P. M. EST on Wednesday.

Acting director E. C. Crittenden hazards the prophecy that the service will be most used at night, not realizing that 25,000 school bandmasters and orchestra directors are on their jobs all day. The best daytime reception, however, is unfortunately confined to a few hundred miles from Washington.

Nebraska School Bandmaster Subs for Legionnaires

Lincoln, Nebr.—Bernard Nevin, supervisor and director of instrumental music at Lincoln high school, received the highest rating for his conducting of the Sioux City, Ia., Monohan post American Legion band at the national competition in Chicago. Mr. Nevin received 148 out of 150 possible points from one judge.

Mr. Nevin substituted for the regular director, Leo Kucinski, who is not a member of the Legion. The band won the \$1,000 first prize.

New Dates Set for New York State Clinic

Ithaca, New York.—Dates for the New York state clinic have been changed to November 30-December 1-2 according to word received from Frederic Fay Swift, Secretary-Treasurer of the New York State School Music Association. This announcement supersedes that published in our September issue.

"This change has been made necessary," writes Mr. Swift, "due to change in Thanksgiving dates." There is no change in the locale, Eastman School of Music, Rochester, for this 7th annual clinic.

Music Department Advances

By Milton Chapman

Shreveport, La.—The music department of the Byrd high school has advanced at an unbelievable rate under the very able direction of Prof. Dwight G. Davis. There are now four bands at Byrd and even the "B" band won a superior rating at the State contest. The "A" band won First division at the Regional contest held at Little Rock, Ark. for their playing of "Old Panama", Beethoven's "Egmont Overture" and Schubert's "Unfinished Symphony".

The Byrd high school orchestra has placed in First division at the state contest for two consecutive years.



Mr. Dwight Davis

A Band Novelty . . .

THREE NEGRO DANCES

By

Florence B. Price

Rabbit Foot Hoe Cake Ticklin' Toes

Arranged for Concert Band

By Erik W. G. Leidzen

Symphonic Band. \$5.00 Cond. Score. 50c
Standard Band. \$3.00 Parts. 30cOn the Selective Concert List of
the 1940 State and National School
Music Competition-Festivals List.

Albums of Music for Proficient Soloists of Band and Orchestra

Invincible Folio of Clarinet and Piano Duet (14 Selections).....	\$1.00
Invincible Folio of Cornet and Piano Duet (25 Selections).....	1.00
Invincible Folio of Trombone and Piano Duet (13 Selections).....	1.00
Invincible Folio of Flute and Piano Duet (13 Selections).....	1.00

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Director in New Post

Delavan, Minn.—Clarence Phillips is the new director of music here. He was formerly at Morristown, Minnesota. Great things are expected of Mr. Phillips in his new location.

Heard Chenette's Song?

Lake Hamilton, Fla.—Major Ed Chenette's new band march, "Florida On Parade" (words and music) is destined to

From 15 to 50 First Year, This Band's Record



The Blair Junior high school band of Norfolk, Va. that placed Excellent in the state contest. Robert A. Mau is the director, Joseph Healy, the principal and James Old, Jr., ass't principal.

Norfolk, Virginia—From 15 members to 50 in less than a year is the record of the Blair Junior high school band, directed by Robert A. Mau. They placed Excellent in the state band contest this year, at Richmond.

The principal, Mr. Joseph Healy, was

so impressed by the achievement and advancement of the band that he arranged to buy new capes and capes of which the band is exceedingly proud.

Seven members of the band were sent to Richmond as soloists and all placed superior.

in the high school auditorium on that evening.

New Officers Elected for W. Virginia Bandmasters

Charleston, W. Va.—The West Virginia Bandmasters Association held its annual meeting in Charleston, Sunday, September 24, and set the time and place for the 1940 band festival. This is to be in Huntington again, on May 2, 3 and 4. They also elected the following officers: Karl V. Brown, of Spencer, President; Robert G. Williams, Charleston, and A. E. Raspillaire, South Charleston, First and Second Vice President, respectively; Harold B. Leighty, Saint Albans, Secretary; W. W. Clark, Bluefield, Treasurer; and Edward McQuinn, Princeton, and A. W. Shaw, Clarksburg, Representatives at Large.

They Earn Their Own Money, and Spend It



The Mendocino high school band pictured with some of the equipment which they bought themselves.

By Augusta Bedell

Mendocino, Calif.—A self-supporting organization is the Mendocino high school band. They raised money for a sousaphone, glockenspiel, snare drum, two drum major batons and a trip to the music festival held at Ukiah, California, a 76-mile jaunt, by giving a number of

movies and concerts.

Although they did accept handsome uniforms which were made by some of the women in the community, they can feel proud that they have earned most of their purchases themselves. This group of serious-minded young musicians is directed by Gordon Dixon.

Ohio Band Boys Start Their Own Newspaper

Sandusky, Ohio—Members of the Sandusky high school band are now publishing their own little newspaper called "The Bandaman." The boys are driving hard for new uniforms and the editorial staff reveals plenty of steam pressure in their first issue.

In the leading editorial we read:

"If it's at all possible, the paper and the staff would like to do just one thing. That one thing is to promote a more closely connected cooperation in the band. Cooperation . . . the band itself. The other purpose from time to time, is to tear The School Musician apart and present the best articles to those of you who do not subscribe to this fine magazine."

Two-Way Winners in State Contest



The Cherokee, Iowa high school band, directed by Dale Caris, came out winner in both concert and marching events at the Iowa State contest for 1939. The crispness and precision of this outstanding band while on parade leaves little to be desired.

Will Major in Music

North Platte, Neb.—His experience as a trombone player for seven years enabled Paul Wright to discharge his duties as Captain of the North Platte high school band in 1938 so well that he was elected to the same office for 1939. He won highly superior in the National contest held at Colorado Springs and helped his brass quartet to carry off the same honor.

Paul admits that he wasn't so good when he first started but two years at



Paul Wright

a music camp in Gunnison, Colorado helped him a great deal to attain one of his ambitions, that of a highly superior trombonist. He plans to major in music.

His director and also trombone teacher is R. Cedric Anderson.

Teacher: "In order to subtract, things must be of the same denomination. This is what I mean: Now you can't take three apples from four pears, nor eight marbles from ten buttons. It must be three apples from four apples, and eight marbles from ten marbles, and so on. Do you grasp my meaning?"

The teacher and the class were silent. Then a perky youngster at the rear raised his hand: "Please," he asked, "couldn't you take three quarts of milk from a cow?"

New Wrappers Glorify Idaho Spuds



New uniforms have dressed up the Weiser, Idaho, high school band and now they enjoy going out on parades. The light trousers and dark coats with braid decorating the left shoulder present a neat and attractive appearance and the townspeople are sitting up and taking notice of their fashion conscious band. Ainslie C. Potter directs this serious group of 31 members.

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Member of 4 Orchestras

Long Beach, Calif.—Fifteen year old Robert Lindberg-Nelson, who started playing oboe one-and - one - half years ago under the instruction of Hoyt Mosher, is now first oboist for George Washington Junior high school orchestra under the direction of Carl G. Lindgren. The orchestra got highly superior rating at the U. S. C. festival at Pasadena in April, 1938.

Robert entered as a soloist in the Southern California music festival in Pasadena in April, 1939 and received superior rating, making him eligible to compete for National championship on Treasure Island.



Robert Nelson

He started playing clarinet at the early age of seven, later switched to saxophone, playing first sax for C. H. Cleveland's Boys' band at San Pedro in 1925 and 1926. He is now a member of the young men's Symphony and Civic Symphony orchestras of Long Beach, as well as second oboe player in the San Pedro Civic Symphony.

Triple Scholarship Winner

Excelsior Springs, Mo.—Ellen Anderson, member of the Excelsior Springs high school for four years, has won First division on her bassoon in the last three Regional contests. This year she was a member of a woodwind trio which placed Second at the Regional.

An expert snare drummer, Ellen was awarded a scholarship to the Mid-west music camp held

at the University of Kansas in 1937. In the fall of '38, N. De Rubertis awarded her a scholarship in the Kansas City orchestra training school. As a crowning triumph, Ellen won a full four-year scholarship to St. Mary's College, Leavenworth, Kansas.

E. Leighton Landes is the music instructor at Excelsior Springs.

Small but Capable

Little Rock, Arkansas—Diminutive Jimmy Whitsitt, only 14 years old, is the first chair trombone player of the Little Rock high school band.

By his excellent rendition of Arthur Pryor's "The Little Chief" he was awarded a First division in both the state and national contests in 1938. This year in the Region 7 contest held in Little Rock, he also rated First division for his artistic playing of "The Blue Bells of Scotland".



Jimmy Whitsitt

Bandmen Co-operate

Wisconsin Rapids, Wis.—The first time that they competed in Class A (being a Class B school) the Lincoln high school concert band placed in First division in concert, sightreading and parade events at the annual music festival held in Wausau, Wisconsin. The director of this good looking band is Aaron Mannie, who seems to have the knack of getting the co-operation of his band members.

Canton, S. D.—Instrumental music in the high school is taking a new lease on life under the management of Harvey Moen, supervisor.

Attention! Baton Twirling Class

Conducted by Roger Lee, Centralia, Illinois

Summer with its baseball games, outdoor concerts, festivals and exhibitions has gone the way of all good seasons, leaving in its stead the fall with its football games and pep parades. With the advent of the autumnal sporting season comes the accompanying colorful pageantry. All over the country high school and college bands are parading. Twirling



1

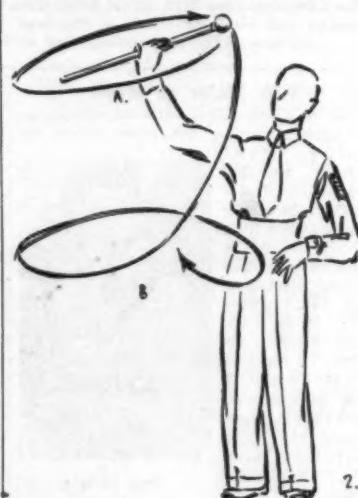
drum majors, rusty after a season's lay-off are practicing up on their bags of tricks.

To this bag of tricks the twirling drum majors may add the following two movements that I always use in my marching repertoire. The reason why I use these two and why I think it might be profitable for you, the twirling drum majors, to add them to your marching repertoire is that they are easily executed but appear to be extremely spectacular and intricate.

This movement is started by executing a Pass Around Back (ball to right). As the baton is grasped in the right hand behind the back, the baton is swung around in front of the body and to the left side. Diagram 1, Position A. From this position the baton is rotated in a figure 8 to the right side of the body. The baton is then rolled through the four fingers back into the palm. Diagram 1, Position B. When grasped in the palm the baton shaft describes a circle under the right arm at the completion of which the baton is swung over the head. This

is shown in Diagram 2, Position B. As the baton is swung over the head, the hand is opened up and the baton again rolls through the fingers. Diagram 3. Be positive that the baton is now perfectly horizontal. When the baton reaches the little finger and is held by the little finger and is resting on the back of the other three, the left hand reaches in, palm out, and grasps the baton (ball to the left). This is shown in Diagram 4, Position A. The baton is now turned to the left and downward. The ball revolves under the arm first, then the shaft. The baton is turned until the ball is to the right. Diagram 4, Position B. The baton is then grasped in the right hand, palm in. This is shown in Diagram 5, Position A. Upon reaching Diagram 5, Position A, the baton is swung over the head and the movement is repeated. The ball leads as the baton is swung over the head. This is shown in Diagram 5, Position B.

This movement may be repeated time



2

after time without tiring or boring the twirler.

While executing this movement the twirler may break out with a high-stepping, back-arching strut as the baton in no way interferes with the leg action.

The next movement is one of the few outstanding leg tricks that may be used



3



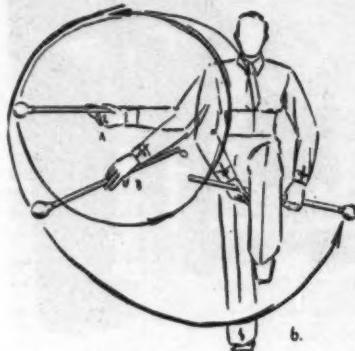
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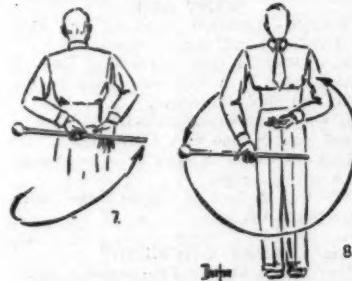
on the march. It is known as the Reverse Pass Around Back Leg Pass, due to its similarity of the Reverse Pass Around Back.

The Reverse Pass Around Back Leg Pass demands perfect timing and must be practiced while marching. As you step forward on the left foot spin the baton into the left hand as in a Two Hand Spin, then execute a Pass Around Back. As the baton is grasped in the right hand behind the back you should now have stepped forward on the right foot. The baton is now brought around in front of



the body and swung to the right side of the body as in a figure 8. As the first arc of the figure 8 is completed the hand is opened and the baton is rolled between the first two fingers of the right hand. This is shown in Diagram 6, Position A. The left foot should now be forward. Stepping forward on the right foot turn the right hand over so the palm will be downward. This swings the ball in a circle back of the arm. This is shown in Diagram 6, Position B.

As the left leg is raised the baton is passed under the leg by holding the arm stiff. Diagram 6. The baton is grasped in the left hand, palm to back. After having grasped the baton in the left hand, execute the left hand movement of the Reverse Pass Around Back. Diagram 7. This part of the movement is shown from a back view. The baton is grasped in the right



hand at the completion of the left hand movement of the Reverse Pass Around Back as is shown in Diagram 8.

When grasping the baton as it shown in Diagram 8, the movement is repeated. As the baton revolves to the position where it is to be passed under the leg (Diagram 6) the right foot will be raised this time.

The entire movement (under both legs) should be repeated at least two times.

To thoroughly master this movement learn it step by step. First, walking through the movement, halting after each

John Alden's Waxworks

The Latest Things On Record

Classical

Like so many popular summer concerts that flourished all over the country this past summer, a complete Boston "Pops" Concert (Victor M-554) brings you half a dozen favorites designed for light, easy listening. Glinka's *Russian* and *Ludmilla Overture* heads the list, followed by *Deep River*, *Nobody Knows the Trouble I've Seen*, *Five Miniatures* by Paul White, *Edward Strauss' (brother of the famous Johann) Doctriene Waltz*, *Intermezzo* from the *Goyescas* by Granados, and Tchaikowsky's *Polonaise* from *Eugen Onegin*. Truly, as varied a program as one could ask for. Of particular note are Paul White's impressionistic *Miniatures* of which the descriptive *Mosquito Dance* is best known.

Most people think of Franz Schubert in terms of his *Serenade* and the *Unfinished Symphony* and never get around to finding out he wrote seven complete and four unfinished symphonies. This can be attributed mostly to concert promoters and performers who play certain works of a composer to death, and neglect others of equal calibre. Surely the composer's *Symphony No. 5, in B Flat Major* would be widely accepted, were it given the chance. Sir Thomas Beecham and the London Philharmonic Orchestra present this symphony (Columbia M-366) in all its solid beauty. Solid, yet not the awe-ful, striking beauty that makes you gasp, but rather the conservative kind that leaves you glowing.

Here's one of those compositions you often hear parts of, yet are never quite sure of what you're hearing. Peter Tchaikowsky wrote his *Serenade for String Orchestra* "from an inward impulse". From that bit of information you can go down the list of the Russian's works and mentally check those you are

step. After developing the "feel" of this movement you should then walk or strut at march tempo through the movement without stopping or breaking the continuity of the twirl.

The steps of this movement are:

1. Two Hand Spin.....left foot
2. Pass Around Back.....right foot
3. First arc of Figure 8 at right side.....left foot
4. Turn hand over.....right foot
5. Pass under leg.....left foot
6. Left hand movement of Reverse Pass Around Back.....right foot
7. First arc of Figure 8.....left foot
8. Turn hand over and pass under leg.....right foot

Continuing the movement, the baton will be passed under the left leg on the 3rd beat and under the right leg on the 6th beat.

As in all the more complicated twirls it is extremely difficult to describe and illustrate such movements. But I sincerely believe that with a careful analysis of these two movements you will be able to master them within a very short time.

I think it would be highly advisable for all of you who are interested in perfecting your already accomplished art of baton twirling to purchase a copy of my book "How To Twirl A Baton" which is

sure he wrote "from an inward impulse". There are four movements to this work and hence four very definite musical moods, as played by Sir Adrian Boult and the BBC Symphony Orchestra (Victor M-556). Emotional strength, a moment of gaiety, an elegy of sweet sadness in which characteristic Tchaikowsky harmonies come forth, then a finale of animation with a brief look back to the introduction. This album really gives you a chance of viewing the composer from a new angle.

While speaking of viewing composers from different perspectives, let us bring up the subject of Beethoven's *Eleven Viennese Dances* (Columbia Set X-133) which sound not at all like the strait-laced innovator of symphonic forms. They are not Viennese of the type one normally associates with the Strauss family, but rather étude-like structures of a light character, perfectly orchestrated. For the recording, Columbia selected, as should be, Felix Weingartner conducting the London Philharmonic Orchestra. The maestro never fails to bestow the correct touch to his countrymen's music. The *Larghetto* from *Egmont* completes the last side.

Perhaps it was the power and force of the brass, strings and woodwinds in the opening measures caused us to feel we had walked into a Sibelius symphony when we first heard Harl McDonald's *Concerto for Two Pianos and Orchestra* (Victor M-557). In this very unusual and likable concerto, soloists and orchestra work for and with each other, and it was the composer's intent that there should be dialogue between the two parts.

One feature of Mr. McDonald's music is that one can't help but take to it at first hearing—like meeting a person you know you are going to like, yet want to know better.

Serge Koussevitzky and the Boston Symphony Orchestra give a meticulous reading of Karl Philipp Emanuel Bach's *Concerto for Orchestra in D Major* on Victor M-559. It was this son of the famous Johann Sebastian Bach that carried on the family tradition of composing to such heights that both Haydn and Mozart were compelled to study him. Little wonder then that the 1st (allegro moderato) and 3rd (allegro) movements closely approach the harmonies, tempos and style created by the elder Bach. Though, Son Karl has his inning in the 2nd (adagio) movement and comes

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(Turn to page 40)

through with a delicious bit of counterpoint.

This past summer's offering of records have been well-stocked with piano music and Walter Giesecking seems to have shouldered the greater share of the burden. His vital playing of Ravel's *Alborado Del Gracioso* (Columbia 17137-D) is ever so pleasing because he maintains the spirit of the Spanish dance with a light sparkle that is sometimes lost when played in the usual orchestral arrangement. Larry Clinton's doneover version of Debussy's *Reverie* has paved the way for new recordings of the French modernist's original composition. One (Columbia 17138-D) has been made by Mr. Giesecking in faithful Debussy style. Thoughtful selection has placed a companion piece of like character on the other side—*Serenade, Opus 17*, No. 2, by Richard Strauss.

For an interesting comparison of Mr. Giesecking's interpretation of the Debussy, you might turn to the recent Decca Album No. 52 in which Jacques Fray and Mario Braggiotti turn out five of Debussy's familiar works—one of which is the *Reverie*. Others are the *Golliwog's Cake Walk*, *The Engulfed Cathedral*, *The Joyous Isle*, and *Festivals*, the latter from his suite of three Nocturnes. Something less strenuous such as *The Girl With the Flaxen Hair*, or *Clair de Lune* might have been substituted for one or both of the last numbers which seemed to tax even the agile hands of Messrs. Fray and Braggiotti to a slight degree. An interesting album, nonetheless.

Back to Walter Giesecking and words about his recording of the "Appassionata" Sonata No. 23, in F. Minor by Beethoven (Columbia M-365). Of the composer's thirty-two sonatas, this and the "Waldstein" and the "Moonlight" sonatas are most consistently favored, and was subtitled "Appassionata" not by Beethoven, but by the publisher Cranz. So significant and characteristic was the publisher's choice of a subtitle that two other works (Opus 106 and Opus 111) so-named by the composer are now seldom identified by the name "Appassionata". When one is enthralled by the playing of a composition, he is apt to lose consciousness of the performing artist, and regain that consciousness only when using the artist's playing ability as a criterion to measure another's playing.

Such was the case in this instance. The 1st movement fully lives up to its title—raging emotion that knows no bounds; the second movement fills the air with a sublimity and calmness that stills the memory of the 1st, and slips away under Mr. Giesecking's fingers to completion before you know it; the 3rd movement

(Turn to page 34)

They "Took the Cake" in New York Contest



The brass sextet of Olean. Left to right: Joseph Welch, William Kingsley, Kay Phillips, Jean Graham, Roger Graham and Robert Bennett.

Olean, New York—The handsome and talented group pictured here makes up an outstanding brass sextet which won First division at the Regional held in New York City.

The trombone is handled by Joseph Welch, William Kingsley blows the French horn, Kay Phillips balances the big double B_b sousaphone like a veteran, the baritone parts are taken by Jean Graham, Roger Graham does a professional job on his cornet and the trumpet is played by Robert Bennett. This ensemble is much in demand for performances in Olean.

Practice During Vacation

Bessemer, Ala.—Trickily attired in purple and white uniforms, the colors of their school, the Bessemer high school band, under the direction of Mr. J. C. Downing, thrills the townspeople by its public appearances on numerous occasions.

The summer vacation did not stop the Bessemer band from practicing—they continued to toot their horns and even started new students in band classes so that the fall semester would not find them out of practice or without new members.

JOKES

He: "Notice how Jane's voice fills the auditorium."

She: "Yes. Let's go now and make room for it."

She: "I hope you'll dance with me tonight, Charles."

He: "Oh rather! I hope you didn't think I came here merely for pleasure."

Pupil: "You're the biggest fool I ever saw."

Teacher: "Boys! Boys! You forget that I am in the room."

WANT ADS

Wanted—Assistant butcher: One able to drive and kill himself preferred.

Man Wanted—for gardening, also to take charge of a cow who sings in the choir and plays the organ.

Lost—A pair of spectacles by a man in a red leather case with a silk lining.

Lost—A bunch of keys by a gentleman on a purple string.

Wanted—A boy to gather eggs fourteen years old.

WHAT A QUESTION

He: "Well, at last I've passed Latin."

She: "Honesty?"

He: "Don't be so inquisitive!"

ARRESTING THOUGHT

Most people hate to ride in a patrol wagon, but one will do in a pinch.

Prof.: "If there are any dumb-bells in the room, please stand up."

A long pause and then a lone freshman stood up.

"What, do you consider yourself a dumb-bell?"

"Well, not exactly that, sir, but I hate to see you standing all alone."

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Flash-

Friend, Nebraska—Director Hielman announces that he has a new class of junior high beginners in band.

Bensenville, Nebr.—The formation of a city band composed of graduate musicians and senior class members of the local high school is under consideration.

Dunlap, Ia.—A special campaign to get a larger number of students into the high school band is under way. A rental plan has been introduced whereby anyone may try out for band work with an expenditure of so small a sum that, according to the local newspaper, "We cannot see how any parents can deny their child at least a chance to prove what he or she can do."

Scotland, S. D.—A band clinic and directors' meeting for the Southeast district was held here on Saturday, October 7. Sessions were held all day at the school auditorium.

Merna, Nebr.—In order to develop musical talent in the lower grades, a melody band is being organized in the third and fourth.

Ida Grove, Ia.—Eight Ida Grove high school musicians will play in the 125-piece All-Northwest Iowa concert band at the district teachers' convention in Sioux City, October 13, according to an invitation received by Harry Keller, music director.

Oakland, Ia.—With money earned plus that which was credited to the band by the school board, new band uniforms and hats will be purchased for the 47 members of the marching band.

Bridgeport, Nebr.—First concert of the school year plus display of new instruments drew a big crowd to the high school September 22. Director W. G. Haynes was pleased with the turnout.

Gering, Nebr.—Director H. Clay Jent is drilling his band every night on the football field.

Newman Grove, Nebr.—The high school band gave a concert on October 4. Leslie R. Marks is conductor.

Shenandoah, Ia.—Bandmaster Alber is working hard on his young band, expects to make a fine showing by spring.

Brookings, S. D.—Red shirts with "Bobcat Pep Band" inscribed across the back, black skirts or pants, and black ties will be the uniforms of the pep band this year. Francis Case is assistant music director.

Grand Island, Nebr.—The high school band inaugurated its thirteenth season in September. George Houser is the director.

Nebraska City, Nebr.—Bandmaster Don L. McGaffey will enter his high school band and drum corps in the contest to be held in Omaha, October 22-23.

Seward, Nebr.—The largest high school band in the city's history is forming with a possible membership of 100 pieces. Carl P. Seidel begins his 14th year as bandmaster.

Audubon, Ia.—The high school orchestra begins a new semester under the direction of Tilda Schmidt.

Cherokee, Ia.—The rental pian is Bandmaster Dale Goorder's solution to the desire for a larger band at Larrabee.

Red Oak, Ia.—With 32 new members, the high school band is working on new tricks under the direction of G. P. Bennett, in hope of retaining the regional championship, held for five years.

Silver City, Ia.—Off to a good start is Bandmaster Richard Churchill with many new recruits in the high school band.

Versatile Musician

Moravia, Iowa—Carol Jolly began her musical studies two years ago, when she started on the violin. She now heads the second violin section in the Moravia orchestra. A year ago she started taking lessons on tympani and bells, which she



Carol Jolly with some of her instruments

played last year in the concert band, manning the cymbals and serving as alternate bass drummer in the marching band. She also found time to study clarinet and play that instrument in the junior band. This year she climbed to the third chair in the clarinet section and does admirably.

Not satisfied, Carol takes piano lessons from her mother and this fall has started baton twirling with the aid of The SCHOOL MUSICIAN Practo baton.

Being a freshman and one of the smallest members of the band, does not stop Carol from playing more instruments than any other person in the Moravia high school band. Wilbur C. Harris is her director.

Does Double Duty

Lebanon, Tenn.—A high stepping drum major while on parade and a saxophone and French horn player in concert is Jewell McCampbell of Lebanon high school. Her struts and twirls when the band marches down Main street cause the crowd to cheer and her talent in blowing both sax and horn helps to make people come again and again to concerts.



Jewell McCampbell

Jewell is well able to perform her musical duties. It runs in the family. Her father is the popular bandmaster at Castle Heights Military Academy, Lebanon.

Stockton Girls Attend College

Stockton, Calif.—Edith White, talented musician and also Girls' League president of Stockton high school spent six weeks of her vacation enrolled as a student at Mills College in Oakland. She studied the harp under Marcel Grandjany, celebrated French harpist and composer. She also played in an orchestra under the direction of Nicolia Malko, the famous Russian conductor.

Nancy Harber, also of Stockton, attended Mills College during the summer. She played in the Budapest quartet, played her violin in the orchestra conducted by Nicolia Malko, and attended many good concerts.

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Some Regional Celebrities



Doris Jane Sherman, marimba soloist of Beverly Hills, California, won First division at the 5th Regional. She is a pupil of Ed. F. W. Millard of Los Angeles.

They're "Tops", Where They Come From



Leo Chechi and Joseph Welch are medal winning trombonists of the Olean, New York high school band. The picture indicates they take their music seriously.



Voted a superior cornetist at the 6th Regional contest, 1939, Ross Hanna of Martinez, California, shows his delight by grinning broadly for the camera.



Mary Young Vance, attractive clarinetist of the Bagley high school band, Tahlequah, Okla., goes in for medals in a "big way". Those you see are for musical accomplishments.



Edwin Richards of Fitch high school, Mineral Ridge, Ohio, won Superior in the district solo contest.



First divisioner Douglas Emerson, flutist of the Gladewater, Texas high school band.



Comfortably wrapped in his instrument, Ralph McCanlies of Cisco, Texas won First division, 6th Regional.



The high-stepping drum majorette of the Globe, Arizona cowboy band is Phyllis Hunsaker.



The Alhambra high school band of Martinez, California with 68 members, got a superior rating in the state festival and were so elated they decided to try for the same honor in the Regional. (They made it.) Both events were held on beautiful Treasure Island. Kenneth Dodson is the director of this fine band.

Lee Surveys the School Band Business

(Continued from page 22)

would not be satisfactory without one. Practice on the stage, directors generally agree, is an impossibility because of conflicts with physical education, as most high school auditoriums and gymnasiums are in combination. Most all directors report conflicts with athletics and music which can be partly attributed to the administration in many of the cases. It is the duty of the superintendent or principal or both to arrange schedules in such a way that neither of these departments is slighted because if one of them is, and its head is aggressive enough to stand up for his rights, trouble is inevitable. However schedules are planned, such conflicts cannot be entirely eliminated but much can be done if the problem is faced. For the director and the coach to be inadvertently cutting in on one another's schedule is a ridiculous thing when they could just as well arbitrate and work together. Nevertheless open hostility between these two departments is not at all uncommon. Quite a percentage of the schools use the rotating plan in administering instrumental technique. Students miss one class period a week and rotate it so that the student misses each class once in the six-weeks period and he gets his lesson every week. The more progressive schools use it and report success (and winning bands) but of course certain other schools will not hear of it.

Summer band concerts are mostly given on Tuesday, Wednesday and Thursday evenings while the smaller towns choose Saturday night and put the band on a platform on a main street corner and exploit them to the good of the merchants as a drawing card for business, which is fair enough, I suppose, when you consider that they usually contribute financially toward the band during vacation months. The biggest argument of all possibly is about teaching privately or by class method. I have heard recognized authorities state quite vociferously that the man who spends time on each of 100 students individually is a candidate for the padded cell. And similarly I have heard "private lesson" advocates; when told that the best thing is to herd students all together, they don't say much—they just smile wryly as much as to say, "You poor sap!" Another bugbear is to try to make the children practice. They are human and I guess most of us will get out of anything if there is the remotest possibility of it and so with band students. I asked one fellow how much the average student

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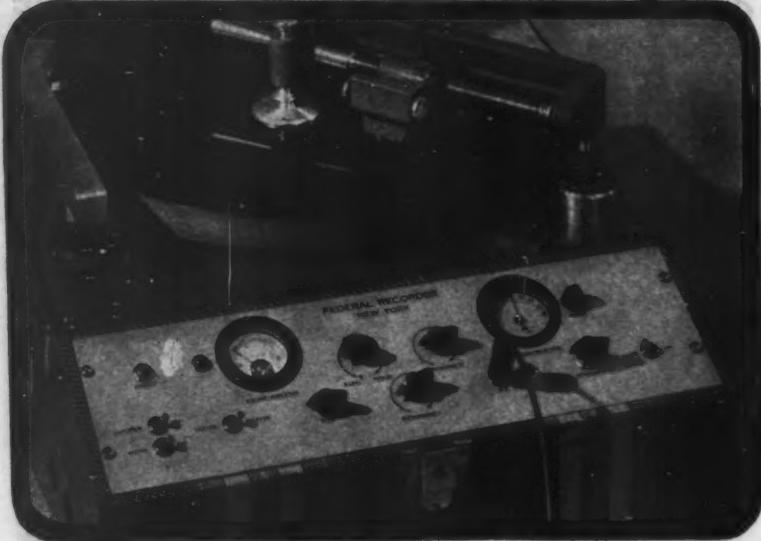
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The Fitchhorn Song Flute is an OPEN TUBE instrument. This means that it is easier to blow, will not vary in pitch, and responds quickly.

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practiced. "Lord only knows," came the reply. About the best way to get students to practice is to have them realize that they won't be able to hold their place in the organization unless they do, and to encourage them and make them feel that there is something worth working for—the winning of a contest for example. A true musician would probably look at this last statement with contempt and call it an artificial stimulus. All right, maybe it is, but it gets results, and with all due respect to the love of music (and I really and honestly love music—I'll bet plenty of band directors don't) you can't tell them "Music is beautiful. Practice it because you love it," and expect them to do it. It just doesn't work out that way. It is negligence to leave "appreciation" out of a band program, however. The band is not a machine, but the matter-of-fact way with which some directors take their group through the "Valse de fleurs" reminds one more of the flowers going into a baling machine than swaying in a gentle breeze.

I am sure this article will draw forth a host of conflicting ideas. It is bound to, for as was mentioned before, there is no standard in this business except the standard of the finished music of the organizations, and so some directors are bound to have accomplished things in ways which this survey indicated were not in popular use. It will also serve as a check on the individual bandmaster as several have already told me. They realize that their systems are 'way behind in some ways and in other ways are quite progressive. Several important men in music, when I showed them my questionnaire, were keenly interested and wanted me to be sure to send them the results. It seems that in general the aggressive band director is always looking for this very thing, whereas the complacent director turns away and cannot be bothered. Many new and interesting personalities were revealed to me through this project and practically all of them were very congenial and took up quite a little of their time in answering everything to the letter. I feel quite sure that, although this questionnaire did not cover the forty-eight states, still the results are somewhat representative. There may be mistakes in the tabulations and conclusions drawn—it would be the miracle of miracles if there were not, and yet because of the interest already shown in this small circle, I feel that there should be a similar spirit among the others who will get the benefit of this. I cannot help but feel that it will do some good, and if it will, although it was lots of work for lots of fellows, it is still worth while.

Leona May Smith will
Help You with Your Cornet

Send questions to 1666 Linden Street, Brooklyn, N. Y.

Question: I attended a music camp for a number of weeks during the past summer and while at the camp I played a great number of cornet solos, the real technical and flashy kind. This solo was most successful and I don't feel as though I am bragging when I say that the technical solo was always a big hit. However, my encores, which consisted chiefly of songs, were never as successful. My parents, who heard me perform, said that the song was a considerable "let-down" when compared to the first solo. They read your column in *The SCHOOL MUSICIAN* with much enthusiasm and we all



Leona May Smith

feel as though we are much indebted to you for the great deal of knowledge which we have received through this medium. We would greatly appreciate your comments on my problem.—B. J., Oyster Bay, Long Island.

Answer: Many thanks for your kind appreciation. I hope that this column assists in solving many of my readers' problems. We must realize that the performer who concerns himself exclusively with technical "fireworks" is only half equipped to be a real soloist. The song that usually follows a difficult and impressive solo has, all too frequently, received scant attention and, as a result, there is bound to be a definite drop in audience interest and attention. An encore which has not been carefully chosen and studied for the best interpretation often ruins an entire performance. It is the fault of the performer when his song, played in a boring fashion, causes the audience to become restless. Your song should be made to live! The performer must sing through the medium of his instrument. Your phrasing should follow the words of the song and the melodic line should be performed with a thorough knowledge of the words in mind. Only then can you really interpret the song properly. It is true that dynamic markings are a competent guide, but I feel that it is only possible to do justice to

the song when it has been studied from the same angle and with the same procedure as is used by a competent vocalist. Only then can one give the song an individual interpretation. Lengthy encores should be avoided whenever possible. Remember, a performance is of much greater interest to the audience when the performance is of a varied nature. Two short encores of varying types are much more effective than one long encore.

Question: I spent the past summer vacation working in an adult camp. Part of my duties consisted of playing the cornet in the dance orchestra for about three hours every evening. I feel that this was of great benefit to me. I gained in experience and in routine and my lips became much stronger. My endurance improved greatly. However, my problem is that although my lips are much stronger, they do not respond easily. I notice this especially in my solos which I sort of neglected during the ten weeks vacation period. Both my upper and lower register feel queer and awkward and while my lip does not feel tired, I have trouble getting a clear tone in those registers. The middle register feels fine and I do not feel as though I am using much pressure on my lip, in fact I use less pressure than ever. As I have a few solos booked in the very near future, I am very much worried about what I could do to solve this problem. I will be most grateful for your suggestions.—J. J., Brooklyn, N. Y.

Answer: The apparent difficulty that seems to have affected your playing is not at all uncommon and is a problem that confronts a great many professional cornetists at some time or other during their professional careers. I gather from the tone of your letter that this was evidently the first professional engagement in which you had to do a considerable amount of playing. If, when you had started your engagement, you had spent ten to fifteen minutes a day on flexibility exercises that would utilize your entire range, the stiffness of the lips which you are now experiencing would have been painlessly prevented. As it is, your problem is not as serious as it is exasperating. Slurred two octave arpeggios and two octave scales will do much to furnish you with your solution in a comparatively short time. Lip slurs, practiced in conjunction with the forementioned exercises will help retain the strength gained through your summer "job".

Kind Words

I think *The SCHOOL MUSICIAN* is fine—and my kids are crazy about it.—*E. Paul Lyon, Director, Jenkins, Kentucky.*

We have had some wonderful results in using *The SCHOOL MUSICIAN* as a textbook and reference. More so than I at first had hoped.—*Henry H. Farnol, Director of Music, Oil City, Pa.*

School Band Director KNOWS How to Select Instruments Chooses MARTIN Tells Why



A man like Everett D. Hutton, instrumental instructor, director of bands, Barbourville City, Kentucky schools, is not one to be influenced in the selection and endorsement of an instrument, by anything but real musical quality. He bases his judgment entirely on his personal experience and he writes,—

"I have given your new Imperial Martin trumpet a thorough test and, frankly, I marvel that any manufacturer can build an instrument of such superior quality. Its ease in blowing, large resonant tone, and lightning-like valve action make the most difficult passages easy. I find it to be true in pitch throughout both registers."

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"—make the most difficult passages easy." Here is encouragement for every young school musician. Why not see and try the wonderful new Imperial Martin, at your local music store, or write direct for beautiful folder illustrating all instruments for band. No obligation. Send a postal today.

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Celebrity for Clarinets

(Continued from page 18)

ogy of the old circus game. We pay a dime to throw baseballs at someone's nose or to break dishes. Corrigan flew the ocean wrong. A famous ball player once ran to third instead of first. Touch downs and baskets have been made for the opponent. But only once.

Have your band play a chord sometime and have them all stop the tone with their tongues, turning the tone up on the end or making it jagged. Let them listen to it and then they aren't so likely to do it wrong again.

Alden's Record Review

(Continued from page 28)

strikes a happy medium but never quite achieves the peak of the first two, and very beautifully blends the sensations created.

Probably the most imaginative and enchanting contributions to piano literature have been the waltzes, nocturnes, mazurkas and études of Chopin. Edward Kilenyi has selected his twelve *Etudes*, Opus 10 (Columbia B-368) for recording, which should make a valuable addition to any conscientious record collector's library. The artist seems to prefer to remain abroad and acquaint American audiences with his artistic prowess only by means of Columbia records. Now is the time for you, Mr. Kilenyi, to step across the water. Your reputation has been established.

Reginald Forsythe and Arthur Young took to two pianos to record a famous twosome of the equally famous Duke Ellington. Not played in quite the style to which they are accustomed, *Mood Indigo* and *Solitude* (Victor 26224) take on a more sophisticated air and almost reach the heights of finer things.

Also in the keyboard class are two releases of organ music. Reginald Foort tackled the almost insurmountable task of recording *Finnlandia* (Victor 26225) on the organ. The volume and power of the instrument is there, but as to the man power, we're doubtful. It just about takes a full-sized orchestra to lick that piece.

If you prefer an orchestral version, listen to the Victor Symphony Orchestra's arrangement on Victor 36227. It's like asking whether you'll have chocolate pie, or chocolate ice cream. Which you desire most, is all a matter of personal choice.

There is a certain reverence about Bach's music that one always associates with the organ. Recorded by Charles M. Courboin in the *Sonatina*, from *Cantata No. 106*, "God's Time Is the Best Time" and the *Chorale Prelude* "Christ Lay in the Bonds of Death" (Victor 15420). The recording was made on Wanamaker's Grand Court Organ which allows for effects said to be nowhere else achieved. A magnificent offering.

Violinist Yehudi Menuhin is ably assisted by Georges Enesco and the Orchestre des Concerts Colonne in *Legende* by Wieniawski (Victor 15423). So dominating is the young master's tone and technique one is hardly aware of the orchestral background, important but not impending. The music is suitably titled and strikes one as a fascinating story being unfolded by a mystic story-teller, never once raising his voice yet holding you to his every word.

(Turn to page 36)

Warmelin School of Woodwinds

Conducted by Clarence Warmelin, Clarinet

Roy Knauss, Flute; Gilbert Boerema, Oboe; Dell Fields, Bassoon; Volly Defaut, Swing.
Address Warmelin School of Woodwinds, Suite 912, Kimball Bldg., Chicago.

Question: I have playing clarinet for several weeks. I seem to have a great deal of difficulty covering the holes of the clarinet. This is particularly noticeable after I have been playing for a while. I just cannot seem to force my fingers to cover. I would appreciate it if you would offer some solution to my problem.—H. V., Boston, Mass.

Answer: The fact that you use the word force, leads me to believe that you are not relaxed while playing. It is next to impossible to make the fingers do anything when you force them into a state of extreme tension. Just remember that the object is merely to cover the tone holes not to push the fingers through the clarinet. Also be sure that you do not use the extreme tips of the fingers. Keep them flat and you will have a better chance for coverage.

Question: I have playing saxophone for about six months. I have noticed that there is a key at the top of the saxophone right above the B key. Could you tell me what this is used for?—L. W., Waukegan, Ill.

Answer: The key you mention is used in jumping from high C to high E or F. To jump from C to F, keep the C key down and depress the top key with your index finger. For E do the same but in addition depress the G key.

Question: I am very weak on my rhythm and would appreciate it if you would suggest some exercises that would help me.—W. N., Chicago, Ill.

Answer: If you have not been playing for any great length of time the duets in Lazarus No. 1 (Carl Fischer edition) should be helpful. However, if you have been playing for some time I would suggest the Bona rhythm book.

Question: Lately I have been practicing quite a bit and as a result my teeth have been causing me a great deal of pain. The pain is continuous and is so bothersome I may have to discontinue playing. Do you know of anything that would be helpful?—T. D., Seattle, Wash.

Answer: I would suggest that you wash your mouth many times daily with a solution of salt and lukewarm water. You can do this as many as eight times a day and you should have relief.

Gilbert Boerema, Oboe

Question: I have trouble getting a clear top A. Sometimes it comes an octave lower. Could you tell me how I can produce this tone more clearly?—B. F., Portland, Ore.

Answer: Many times this is caused by the octave key opening becoming clogged. This small metal insert in which a very small hole is drilled must be unscrewed from the body of the instrument and cleaned thoroughly, then replaced properly so that it does not leak. This can also be caused by having your reeds too light on either side. When the sides of a reed are too light it has a tendency to let the upper notes fall down in pitch and on some instruments makes them very hard to be produced.

Question: I have the Otto Langley and the Rosenthal methods for Oboe. Which

of these do you think is best, or would you suggest something else? (I am a beginner).—T. K., Buffalo, N. Y.

Answer: For ground work as a beginner you can use either one of these books successfully. But as you become advanced I would recommend the Barrett's Standard Oboe Method.

Roy Knauss, Flute

Question: In H. Soumann's "Complete Method for the Flute" it states in the second study that in single tonguing the tongue must lie quite loose without touching the palate. How is it possible to say "tu" without touching the palate? Also is it advisable to get into the habit of holding open the E flat key while playing the very high B in altissimo?—J. C., Toronto, Ontario, Canada.

Answer: The statement that the tongue must lie quite loose without touching the palate probably refers to the position before the attack. In the actual attack, the "t" is pronounced in the usual manner with the tongue touching the palate momentarily. It is probably a good habit to play the high B with the E flat key open as you would hold it open in rapid passages anyway.

Question: My flute teacher plays open G \sharp , so when I started to play three years ago he started me on an open G \sharp flute. Do you recommend that I change to the closed G \sharp flute as most flutists seem to prefer the closed G \sharp ?—F. M., Cleveland, Ohio.

Answer: There is no advantage in changing to the closed G \sharp flute unless you wish to double on other instruments having the closed G \sharp key. The open G \sharp and the closed G \sharp are of equal merit.

Dell Fields, Bassoon

Question: Is it necessary to keep the low E \flat key open while playing the upper notes?—R. T., Argos, Ind.

Answer: No it isn't necessary to keep this key open (Key 18, Field's Chart) but it does help to clear the extreme upper tones, and one can get used to holding it open with very little practice.

The picnic party was obliged to cross a railroad track in reaching the place where they were to have lunch. Little Bobby, who had gone ahead, saw a train approaching. Eagerly he shouted to his father, who was still on the tracks: "Hurry, Daddy, or else give me the lunch."

Rastus had a reputation of being the best mule-tender in the State. One day he showed up walking on crutches and all bandaged up. A friend asked him, "What happened, Rastus, Ah thought youse had the best reputation in the State for mule tending?"

"So Ah has, but yesterday we got in a new mule who didn't know mah reputation."

Mother: What are you doing in the pantry?

Jimmie: Oh, just putting a few things away.

Winners? Of Course! They Play Peddlers



Alice Mae McNeal
Solo Clarinetist
Montrose, Colorado
High School Band, Dir. Loyde Hillyer, 1st Div.
Reg. 10 Solo Contest 1939.



Robert Allen Porter
Solo Flutist
Grand Junction, Colorado High School Orchestra, Dir. Wm. H. Gould, 1st Div. Reg. 10 Solo Contest 1939.

These two young woodwind stars of Colorado, though they may never have met, have at least two very important things in common. First, they are both First Division winners, in the 1939 Region 10 solo contests and both have fine records of musical ability. Second, both have won their high musical honors with Pedler Instruments. Alice Mae started clarinet in the fourth grade. She will graduate in 1940. All through those years she has had a steady growth in musical success marked with many brilliant triumphs. Judges have openly praised her fine tone. Alice Mae is equally proud of her Pedler Professional Model Clarinet. Robert was eleven when he took up the flute and began a brilliant career. He too, placed in First Division in the Region 10 solo contest in 1939; his orchestra and his ensemble also placed First. And Robert gratefully acknowledges the help he has had from his Pedler Premier Flute. Try these instruments, or other Pedler Woodwinds, at your local music store or write direct for a folder that illustrates the complete line of Pedler "First Division" instruments. A change to Pedler may give you the lift you need to reach "tops" on your instrument. Write today sure.

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(Continued from page 34)

Two single discs issued some time ago by Decca but which deserve creditable mention are the *Symphonic Minuets* of Erno Dohnanyi (29029-40). Played by the Queen's Hall Orchestra under the direction of Sir Henry J. Wood, they're colorful and easy to digest. An old standby of which few people grow tired is Wagner's fiery *Ride of the Valkyries*. Victor has re-issued this popular work by the Victor Symphony Orchestra on both sides of a 10-inch (26316). This is one in a new series of less expensive recordings of master compositions. If your record budget is rather slim, you'll do well to look over the new Black Label listings by Victor.

Light classic fanciers will find delight in two Fritz Kreisler compositions, *Tambourin Chinois* and *Caprice Viennois*, which are constantly popping up on requests to "play something we know". Simple and charming, this sort of music is more beloved by most listeners than are the master works. Played by the Victor Salon Orchestra. Victor 26306. Two other compositions, tactfully avoided by major symphony orchestras but of equal popularity, are Debussy's *Clair De Lune* and the *Valse Triste* by Jean Sibelius (Victor 36228).

Another disc by the Boston "Pops" Orchestra is *In a Mountain Pass* from the Caucasian Sketches by Ippolitow-Iwanow (Victor 12460). One of the least often heard numbers of this suite, but by no means inconsequential. We'd enjoy hearing the entire Caucasian Sketches in album form played by this orchestra enthused by the snap and attentiveness of Arthur Fiedler.

More Russian music plus a touch of the modern played by Fritz Kreisler. To piano accompaniment, the violinist plays Rimsky-Korsakow's fascinating *Hymn to the Sun*. Dreamy and limpid, an ethereal tone picture by Cyril Scott, *Lotus Land*, is Mr. Kreisler's other offering. Even more apparent on records, is the fact that years of constant playing have not dulled the violinist's keen ear and impeccable technique. Victor 15487.

Leopold Stokowski and the Philadelphia Orchestra have recorded the short yet powerful *Fugue in C Minor* by Bach along with *Gagliardo* by Frescobaldi. We'd never heard the latter composition, but were impressed by the contrast it gave to the Bach number and by its smooth rich chorale-like character. Victor 1985.

"Swing classic" Victor calls it, but we prefer to class recordings by the New Friends of Rhythm among the classical works. *Fable in Sable* is a take-off on Tchaikovsky's Violin Concerto, portions of which are quite recognizable, and *Bach Boy Blues* is after Bach's Organ Fugue in G Minor, but you'll have to really know your Bach to catch anything familiar in this. This is no reflection on the N. F. of R. because it's all in fun and well done, too. Try a sample, you'll want more.

Popular

Raymond Scott took a particular liking to an innocent Mozart minuet, polished it up with modernism and turned it out as *In an 18th Century Drawing Room*. We took an immediate shine to Hal Kemp's version (Victor 26327). It's very clever, and, in addition, Maestro Scott's rhythm ramble entitled *Siberian Sleighride* is on the opposite side. Two of the slickest arrangements we've heard for many a disc. *What's New* sung by Nan Wynn and Bob Allen voicing lyrics to *What Goes On Behind Your Eyes* is another (Turn to page 38)

Drum Beats

Conducted by John P. Noonan

Address questions to The SCHOOL MUSICIAN, 230 N. Mich. Ave., Chicago

Some of the confusion in drum sections is a result of not allocating the parts so that the important effects are brought out smoothly and cleanly. In most band arrangements for large bands usually there are three or four percussion parts, all duplicates of each other and each showing the entire percussion part. Often the tympani part is separate but the other parts show drums, bells, xylophone, triangle, chimes, tambourine, etc. Where there are three or four players, there is always a mad scramble to play bell parts, triangle and effects which is caused by one player trying to do it all or one thinking the other will do it and both miss or they all try for it and the result is often a general mess. I understand Mr. Cliff Bainum has solved this with his professional band which plays some of the Chicago Grant Park concerts in a manner which merits passing on. Where the percussion parts are all duplicates each drummer is given a book with his part in it and the part he is to play and is responsible for it encircled in red pencil. For example, John's part has all the bell parts encircled as well as the F F drum passages. Joe's part has no encircling mark around the bell part but the triangle and tambourine portion of the arrangement is marked as well as the F F passages for drum. When the snare drum should be played "pp" only one part is marked and so on. The general results are of course very fine as the balance is always good and there is no doubt in the section who is to play a certain part of the score. This system can be worked out with little time and effort and is a good way to help your drum section. Try it out. Aside from helping your drummers it will make the section sound better as to balance and general effect. Mr. Bainum's percussion sections always sound good. He is particular about the section and his attention to it is always evidenced by the fine balance and color his drum sections always seem to have.

Question: My drum teacher says that Rudimental Drumming is too rough and crude for band work and that such work is for drum corps only. What do you think?—W. R., St. Louis, Mo.

Answer: We think your teacher is confusing the word "Rudimental" with the word "Military". Many teachers use these two words interchangeably. The word "Rudiments" means first principles whether applied to drumming or music. That's why the Rudiments of Music are shown in the front of instruction books. In military drumming the rudiments of course are stressed and in some instances a sort of rhythmic slang is used, very colorful but not always adaptable to band and orchestra work. The Rudiments are called the scales of drumming and comprise all the technical beats possible upon the snare drum and thus must be learned in order to develop the technical control necessary. Then it's up to the player to acquire musicianship and routine. While it is true that many rudimentally trained drummers do play rather rough and crude, that certainly isn't the fault of the rudimental system, but rather the failure of the student to use good musical taste in applying the rudiments to modern band and orchestra use. If one is a strict

"military" type drummer who can play nothing but army style solos, it's a different story. The comparison here is the same as between a bugler and a fine trumpet player. The bugler is limited not alone by the instrument but by the scope of its use. The trumpeter on the other hand can play standard compositions and when called upon to emulate the bugle can do so "at sight".

Thus the drummer should be of the same type—able to play all types of numbers (including military). So I believe your teacher is really in favor of a rudimental background and probably teaches it but doesn't care for the "battle" effect some drummers use in applying the rudiments.

Question: My band leader insists that I strike the bass drum near the rim—saying it produces more of a tympani tone. Is this correct?—R. P., Cleveland, Ohio.

Answer: The tone of the bass drum when struck near the rim is very "thin" and really doesn't sound like a bass drum for if the bass drum is tensioned correctly the pitch is too high at that point. Generally speaking, the bass drum is struck about four inches from the center for best results. Perhaps your leader feels you are playing too loud and reasons that the volume will be better if the drum is struck near the hoop. Use a lamb's wool beater and try and "pull" the tone from the drum, using a light, slightly glancing blow and see if this pleases the director. But a bass drum shouldn't sound like a "tympani" for there isn't much use to try and imitate tympani. Nearly all bands have tympani today and the bass drum should have a low indefinite pitch. Needless to state the bass drum should have good calf heads and be preferably a separate tension instrument.

Question: The band I play in has two snare drummers and a bass drummer. We play quite a lot of popular tunes and don't seem to get a dance effect. Is there any way to improve this?—W. A. L. Jackson, Miss.

Answer: The drum parts on most popular tunes are more or less of a guide sheet as you know. The problem here is to play together as a unit and "keep it down" under the band. Remember that you are in a big band and "fireworks" and lacy frills aren't necessary but only muddle up things. Generally, on medium tempos the bass drummer should play a light, short, four in a bar on the bass drum and a crushed afterbeat on two and four with the top cymbal against the cymbal on the drum not raising the cymbal immediately but allowing a crushed "swish" tone—thus we have the imitation of the bass drum and high sock pedal of the dance band.

The snare drummers can use a light press roll (I said light) for good effect varying the routine with brushes on the first chorus, etc. But the important thing is to play together and provide a light solid background. That's what the drummer in a large dance band does for best results. At fast tempo the bass drum is best played two in a bar for solidity and rigid tempo. Play introductions and endings as written and during the choruses keep it soft, solid, yet light.



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(Continued from page 36)
other recent Hal Kemp waxing you should like. Victor 26386.

Artie Shaw's *Serenade to a Savage* (Bluebird 10385) is everything you think it should be, and the other side offers *Traffic Jam*, which is just that! Powerful brass, wailing clarinet and pounding drums. Both of 'em are terrific! You'll really ride out on the measures of these opuses. Something sweeter by the same man and his band—two oldies, *I'm Coming Virginia* and *Out of Nowhere* (Bluebird 10220) if you care for your swing less on the torrid side.

Decca's Album No. 74 contains seven of the tunes from M.G.M.'s production, "The Wizard of Oz". *The Jitterbug*, *Munchkinland*, *If I Only Had a Brain*, *If I Only Had a Heart*, *The Merry Old Land of Oz* and *We're Off to See the Wizard* are played by Victor Young's Orchestra and sung by the Ken Darby Singers. Stand-out tune of the whole lot is, of course, *Over the Rainbow* as sung by Judy Garland. Others have recorded this hit melody, but the vibrant Judy takes top honors.

A neat combination of rhythm and smoothness is what Jan Savitt puts into *You Taught Me to Love Again* and *Running Through My Mind* (Decca 2614). Lovely-voiced Carlotta Dale puts words to music on the first and Phil Brito does a nice job with the latter. This is really a great band, and we're waiting for them to come West so's we can "ear" them in person.

We'll never tire of Connie Boswell's lyricizing if she continues to sing songs like *The Lamp Is Low* (Decca 2597). Although given no credit for it, this melody was snatched in part from a Pavanne by Maurice Ravel. The reverse side gives you *Stra-Va-Na-Da* also sung by Connie—which we did not like! It wasn't Connie, it was the tune.

Joan Edwards takes the stand with Paul Whiteman's music and puts her heart and voice into *Moon Love* and *To You* (Decca 2578). P. W. has given a faithful interpretation to the Tschalkowsky theme and *To You* comes out sweet and satin-smooth.

We couldn't pass up telling you about Bing Crosby's new *I Surrender Dear*. The music's the same and it's the same Bing, but John Scott Trotter's Orchestra does the accompanying and it's a brand new discing. The Music Maids assist Mr. C. on the back side with *It Must Be True You're Mine, All Mine*. You'll recognize the latter as being of a past vintage also, but if you like Crosby, Decca 2525 is your record!

Columbia has invaded the popular priced record class with a new Red Label platter, and offers an initial batch of 10 records by such big names as Benny Goodman, Kay Kyser, Horace Heidt, Eddy Duchin, Gene Krupa, Jack Teagarden, Teddy Wilson, Duke Ellington, and Harry James. Of the 20 tunes most are brand new, such as *Comes Love* from "Yokel Boy" and *Rendezvous Time in Paris* from "Streets of Paris" (Goodman), a few are ancient, but good, like *What Is This Thing Called Love?* (Duchin) and *My Old Kentucky Home* and *Old Black Joe* (Krupa), which are really old and some you may or may not have heard of, *Aunt Hagar's Blues* (Teagarden), *Shadows* (Heidt), which sounds much like a shadow of Stardust, *Early Session Hop* (Wilson) and so on. Technically, these new records are as fine as any on the market, and are medium-priced. See you next month.

Your Trombone Questions Answered

Wm. F. Raymond, 14th Inf., Ft. Davis, C. Z.

Your correspondent is constantly receiving air mail letters from the readers of this column, and most of them request a reply by air mail, but few of you are aware that the air postage to and from Panama is 15c. Some letters have the usual 6c domestic air mail postage. These letters come by air to Miami, Fla., or Brownsville, Texas, and from these points they are placed aboard boats, and thus the extra air postage is not only lost but the letters are also delayed in transit.

During the month of July I received twenty-one air mail letters and most of them asked for an air mail reply. I can't afford to pay Uncle Sam's deficit; so if you want an air mail reply to your letters please enclose 15c in U. S. postage. I'll exchange these for Canal Zone postage. We cannot use U. S. stamps in the Canal Zone.

Last month I gave you an exercise to develop the strength of the lips. This month I want to give you an exercise to develop your tone. Most of you have been told that long tones will develop your tone; but few of you, I'll venture to say, know HOW to play a tone to develop or enhance it.

Twenty-seven years ago, when I was a recruit in the 6th U. S. Cavalry at Texas City, Texas, I'd take my trombone to the picket lines (stables) and play long tones for hours at a time. I'd lay me down at night thoroughly exhausted, but with the satisfaction that I was making great progress in my development.

It was not until years later that I discovered, to my chagrin, that I had positively been wasting my time. Why? Because I thought that the mere mechanical blowing into the instrument was all that was necessary to develop a tone.

In those days good teachers on musical instruments were few and far between, and if one DID encounter some one who knew his instrument, he either didn't know anything about teaching, or didn't care to impart what he knew. I actually met performers—thirty years ago—who said to me: "Why should I tell you what I know? You'd then be as good as I am."

This condition no longer holds today. In fact I'll venture that there isn't a teacher in America who isn't GLAD to find a pupil to whom he CAN tell all that he knows. There is a great satisfaction in seeing a worthwhile student develop, but it is downright toll, labor, and temper-destroying drudgery to attempt to advance those pupils to whom you must repeat week after week the same instruction on simple fundamentals.

Today you young people are being IMPOSED to accept from those of the older school the learning that we were forced to glean piecemeal by stealth or beggary. Far too much of our effort is falling on stony ground. You are too prone to believe that success can be administered in some sort of synthetic pill, and that no effort on

your part is needed to assimilate such a pill.

There is but one secret to a permanent success in the musical field, and that is work and initiative on your part. No teacher in the world can put you on the back and make you a musician overnight. All we can do is to give you fundamentals; to show you HOW things are done. YOU must do the work, and your progress depends upon how you assimilate what you are told.

Typical of the attitude of you students is a question put to me by a pupil who wrote me recently. This fellow is just fourteen and of course is still in school. He asked naively and quite seriously: "Mr. Raymond, how long will it take me to become the finest trombone player in the world?"

The question just about floored me for the day. After reading his letter I settled down to a little retrospection, and I came to the sad conclusion that perhaps after all youth is NOT the ideal period of life. Youth can visualize an end, but he can not visualize the heart-breaking means to that end.

The subject of long tones has been treated graphically in the treatise "The Trombone and Its Player" by this writer, and those of you who have the booklet will find the following exercise but an amplification on this subject. Bandleaders are urged to send me the names and addresses of ALL brass players—mention instrument—and copies of the booklet will be sent without charge to you.

Primarily, the object of long tone practice is to individualize a tone. This cannot be done without the most intense concentration on your part.

Let us take middle "C" in the third position. You will start this tone—after a full breath—as softly as possible. You will not crescendo above a forte. Your diminuendo will close the note—still under control—as softly as possible. If the tone has wavered around while you were playing it, you have not had it under control. Until you CAN sustain this "C" for three or four slow measures perfectly under control are you making progress in tone development.

Now, here is another thing you must do while playing your long tone: YOU MUST CLOSE YOUR EYES! Why? Because the elimination of one sense perception intensifies the other sense perceptions. Just recently Italy called all blind people to report for air raid warning service. The sense of hearing of blind people is far more acute than is that of people with sight. Hence the seeming ludicrous idea of closing your eyes to listen to your tone. Until you are able to FEEL your tone it is not YOURS; it is not individualized.

I hope this is all that is necessary to enable you to understand how to practice long tones.

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Twirling Class

(Continued from page 27)

published by a concern of world-wide renown, not to boost the sale of my book but to give you a working knowledge of the simpler movements as well as some of the more difficult movements which I will mention from time to time. In the book are 27 distinct basic movements included in which are the nine required movements. It also covers two baton twirling, strutting, contest explanations, suggested routine and a raft of general information. "How To Twirl A Baton" may be purchased at any music house. Be sure to ask for the New Edition by Roger Lee. If your music house hasn't the book, we will be glad to get it for you. If you care, you may purchase the book through me. The price is \$1.00.

Now for the questions and answers. I have been absolutely swamped with question. I, of course, couldn't possibly answer all of them through this column so I took those that seemed most general.

Question: What weight batons are practical for youngsters in my girls' classes; ages 11 years to 16 years old?—H. L. H., San Francisco, Calif.

Answer: Girls should not use batons that are too heavy or too long. Lighter weights remove the fear of injury, and that makes for better practice and better twirling results in a shorter time. I recommend weights of about 12 ounces to 14 ounces for young girl beginners. Rubber ball models are excellent for girls.

Question: When or rather how soon do you think I should start twirlers on high throws and aerial work?—Charles L. Miller, Chicago.

Answer: Some will tackle them sooner than others. It's the FEAR element that seems to rule here. Start with low throws two to four revolutions, and increase the height depending upon the strength of the pupil. Low throws that are caught are more effective than sky-high tosses that are missed most of the time. Really the catch is more important than the throw. Most pupils can be started on low throws in six to eight weeks, depending of course on how well they are grounded in the fundamentals. Above all, stress the elementary movements at the beginning.

Question: What can I do to strengthen my left hand twirls? I am not as good with the left hand, and judges have commented on my lack of ambidexterity.—E. M. Rose, Rock Island, Ill.

Answer: To strengthen the left hand is merely a matter of practice. Consistent practice using the left hand will help this tremendously. Use the left hand for other purposes than twirling. Use the hand to eat, brush the teeth, etc.

Question: What is the correct way to do the required twirls? I know what they are but I've been told and showed so many different ways that I don't know what's what.—J. L. Baxter, St. Louis, Mo.

Answer: This was, in my estimation, the most interesting question. It is indeed true that there are many variations of the required movements. The nine required movements voted on and accepted by the National Judging Association will appear soon in this column.

Since my space is limited I will not be able to answer any more questions this month but I will answer as many as possible next month.

Any of you that have questions that you would like to ask me send them to Roger Lee, Chi Delta Chi, Carbondale, Illinois, and I'll try to answer them as soon as possible.

Let Me Answer Your Questions on the Flute

Send Them to Rex Elton Fair, 306 S. Wabash Ave., Chicago

Question: I have two flutes of the same make, one is a C, the other a D flat. One has a curved lip plate and a blow hole that suits me perfectly. I am wondering if I might have a head joint made, using this embouchure and plate on it that would fit both instruments.—R. D. Davenport, Iowa.

Answer: Various pitched flutes call for head-joints of different length, bore and taper. I would suggest that you send the disfavored flute, along with the head joint of the favored one, to the factory that made your flutes. Ask them to make an embouchure assembly (walls, lip plate and all complete) in duplication of the curved one which you like so well. Have this assembly attached to the old head-joint.

Question: I have one of your finger charts and have gained much through its use. Would it be possible to make a chart showing the trills, using this same simple form? Just now I am trying to find a way to trill from high F# to G#, also high A to B flat.—L. L. L., Waco, Tex.

Answer: I am glad to know that you like the chart. You may be pleased to know that this same fingering system is used throughout the trill studies in Book II of the Rex Elton Fair Flute Method. Trill F# to G# by starting with the regular fingering, trill XI left, A to B flat. Finger A in the regular manner and trill with 2 left.

Question: Last summer an old friend of my father sent me some flute music including a Kuhlau Duet for two flutes, Op. 10. My friends and I like it so very well that I am wondering if there are other such numbers by Kuhlau. Also is there supposed to be a piano part for this Op. 10?—O. M. D., San Francisco, Cal.

Answer: Kuhlau is often spoken of as "The Beethoven of the Flute". He undoubtedly contributed more fine music to the flute than has any other composer. Duets now published and available at any first class music store are Op. 10-39-80-81-87-102-119, all written without accompaniment. There are also many trios; quartets, and other ensembles. Kuhlau also left us many sonatas, sonatinas, fantasias and other solos with piano accompaniment. I would suggest that you write your neighbor, Harry Baxter, c/o the Baxter-Northup Co., So. Olive Street, Los Angeles, Cal., for a list. I might add that the solos unaccompanied by Kuhlau are most interesting.

Question: Four years ago I gave up the clarinet for the flute and feel very happy about the progress I have made. However, our band leader gave me a piccolo today and asked me to play it in our band this season. I am afraid that the piccolo will be detrimental to my flute playing so am withholding my answer to him until I hear from you. What do you think?—J. J., New Orleans, La.

Answer: Thank you, Jack, for showing such confidence in this SCHOOL MUSICIAN column. The piccolo is but a small flute and cannot do you any harm. As a matter of fact, playing the piccolo has helped more flutists than it has ever

harmed. It is essentially a part of the flutist's equipment and I believe that I would welcome this opportunity to explore this new field. It is possible that your director meant to pay you a compliment by asking you to use that piccolo. Remember that the piccolo is only about half the size of the flute and requires only about half as much breath to play. Avoid overblowing.

Question: Shall I use the thumb crutch or not? My old teacher says yes and the new one (I've just moved here from St. Louis) says no.—C. L., Portland, Ore.

Answer: A divided opinion exists between flutists regarding this question. The consensus of opinion seems to be that those playing the open G# need it whereas the others do not. If properly fitted to the hand it can do no harm to the fellow using the closed G# and will be helpful to the ones using the open G#.

Question: Do you ever get hold of any old Meyer system flutes or Albert system clarinets that you have no use for? If so, I would be very happy to pay transportation etc. should you care to send them to me for use here in Korea. If you could see the crude instruments that we have to put up with here in our efforts to teach music to these Chinese, you would realize that such instruments that I have asked for would be looked upon as perfect gems. Our whole colony appreciated so very much the instruments that you sent here by me when I visited you two years ago. As a token of appreciation of your help, and of the fine column you edit in THE SCHOOL MUSICIAN (which I sometimes get to see) I am sending you two Chinese bamboo flutes with my compliments.—Dwight Malisbury, Kumipo, Korea.

Answer: Thanks, Dwight, for your long and interesting letter. Yes, I do have some instruments here that you may have. I'll send them right away. Thank you so much for the Chinese flutes which I shall keep on display here in my Chicago studio. If any of our readers have such instruments as you have requested, maybe they will send them to me and I in turn will forward them on to you. Quite naturally there is no use sending out flutes or clarinets that are not in perfect playing condition since you do not have facilities for repairing them.

Question: How far from the middle of the blow hole should a tuning slide be for a C piccolo?—C. F. B., Big Sandy, Montana.

Answer: About eight millimeters. Many times this must be varied in order to tune the low D with the middle and high D. When these tones are in tune with each other, then the cork is in the best position regardless of measurements. There are exceptions, of course. If, in order to tune these octaves, the cork is pushed so far forward that certain other tones will not respond at all, the instrument is probably one of those freaks such as we wrote about last month. In such case a first class repair man or the factory might be able to do something to improve the acoustics, and so remedy the trouble.

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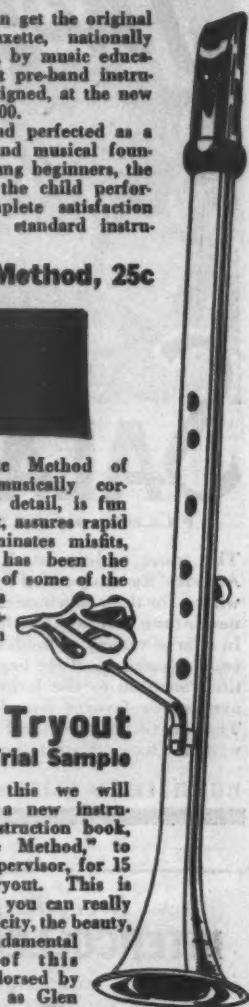
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However, it is seldom wise to spend much money on such a piccolo.

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Answer: This question comes from many who forget to send a stamped return envelope. We simply cannot send out these charts unless accompanied by self addressed stamped envelopes. We have less than a thousand of the last several thousand that we had printed so you may see that a great deal of labor as well as expense is involved.

Question: About six months ago I bought a new Gretsch Symphony Model flute from our local dealer. Two months later I dropped it from my motorcycle, and damaged it considerably. I sent it to a repair man but it does not play like it did before this accident, and I feel pretty badly about it. What would you advise me to do?—E. F., Milwaukee, Wis.

Answer: Why not send it back to the Gretsch Co., 529 South Wabash, Chicago? I am in close touch with them daily, and will, if you so desire, test the instrument for you after they have repaired it. It will be returned to you in as good condition as when new, for the Gretsch Co. have a reputation for doing things in that very manner.

Question: Why do you insist that flutists should memorize all major and minor scales, also the many different arpeggios? Wouldn't it be better to put in your practice time on reading studies that include these in various forms?—D. L. B., Montreal, Canada.

Answer: A very good question, and as strange as it may seem, one that supplies its own answer. You say, "Wouldn't it be better to put in your practice time on studies that include these various forms?" Now, if these various forms are all memorized, then you can read your notes in groups, just like we read written words or even whole sentences, not one note or one letter at a time, but a whole group at one glance. This holds true especially in memorizing or in transposition.

Question: I have a flute that seems to be neither a C nor a D flat. The pitch (when the head joint is pushed clear on) is just between the two. What can be done with such a flute?—H. W., New York, N. Y.

Answer: I would advise you to send your flute in to the Wm. S. Haynes Co., 108 Mass. Ave., Boston. They have all facilities for testing and measuring, and can advise you in full detail of their findings. This will leave no doubt as to what you have, and whether or not anything can be done to correct the pitch of your instrument.

Question: I have finished with your Book I and am half way through Book II, also Koehler Book I. I intend to follow your outline of studies but just now I'm trying to memorize The Stars and Stripes. Is it possible to play the trio with regular fingering or should one use the auxiliary fingering such as was shown in this column a few months ago?—D. D., Ontario, Cal.

Answer: If you are having trouble in playing The Stars and Stripes with the regular fingering, I fear that you have not mastered all the scales and studies in Book I, and half of them in Book II. Review these studies, making sure that you can play them nicely and up to tempo as recommended. Auxiliary finger-



Rodney Ogle

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inga should not be used in The Stars and Stripes, except, of course, for the trills.

Question: Last summer I bought five magazines called The Flutist. On the way home I lost my bag containing them and so have no idea where this magazine is published. Can you tell me something about this magazine, where published, etc.? I might add that I found them in a second hand book shop on South Wabash, Chicago.—K. J., Colorado Spgs., Colo.

Answer: The Flutist magazine was given entirely to flute interests, and was a very splendid publication. It was edited by Emil Medicus at Asheville, N. C., an artist flutist, and a writer of exceptional ability. However, the radio, the "talkies", general depression of 1929 and several other things happened all within a very short time that seemed to discourage the continuation of such a magazine. It was discontinued about 1930, and so far as I know, is no longer published.

Music Theory

(Continued from page 7)

scale, which still sounds all right in that direction.

Analyze some melodies in minor keys and see if you can determine whether they are harmonic or melodic in form. Here, accompanying, is a strange scale: A B C D sharp E F G sharp A. Have you heard this combination before? Don't say no, because several well-known melodies are based on this scale, which is known as the Hungarian minor. Tschaikowsky's "Marche Slave", Cui's "Oriental" and the ancient Hebrew dance tune "Mazeltof" all use this scale. Here are their respective opening measures.

Another famous scale is the Byzantine. This is really a variant of the major scale. The tones are A B flat C sharp D E F natural G sharp A, and Liszt used them near the end of his "Fifteenth Rhapsody". Perhaps you can find a pianist who will play this composition for you. The passage is in double octaves and makes a stunning effect.

There also are incomplete scales called Pentatonic, or five-note, scales. The major form is C D E G A C, and the minor form is A C D E G A. Play these up and down. They sound Scotch or Irish, don't they? And so they are—but the Chinese use these scales, too. "Auld Lang Syne" and many other folk songs are based on Pentatonic scales. Our modern swing musicians often get their start in improvising by wandering around on the scales. Try them the next time you join a "jam session".

The chromatic scale is familiar to all—xylophonists especially love to hammer it up and down the "woodpile". But while we are discussing "modern" music there is the whole-tone scale to consider. As an example

(Turn to page 46)

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Harmony Problems

answered by Walter Dellers

25 E. Jackson Blvd., Chicago, Ill.

The writer of this column, which will appear regularly, is Walter Dellers, widely known as Chicago's coach to the professional musician.

Over a period of many years, Mr. Dellers has taught numerous prominent musicians; directed instrumental music at Loyola university (Chicago) for two years; has ten years of radio experience as pianist, composer and arranger on major network programs, and has played violin and piano, both in the classical and modern style, on every type of engagement.

Question: I don't quite understand the altered chords known as augmented sixth chords. Can you help me?—H. G., Ottawa, Ill.

Answer: These are advanced chords. If you will start with a triad built on the seventh tone of the scale, write it with the 3rd in the bass, and lower than 3rd one-half step, you will have an augmented sixth chord. Now begin with a diminished seventh chord, built on the seventh tone of the scale. Write it with the 3rd in the bass, and lower than 3rd one-half step. You now have an augmented six-five chord. Start once more with a dominant seventh chord, built on the fifth tone of the scale. Write it with the 5th in the bass and lower than 5th one-half step. This is an augmented six-four-three chord. The respective chords in C major will be D flat F B, D flat F A flat B, and D flat F G B. The augmented sixth is the interval from D flat to B.

These chords were first used with the lowered tone invariably in the bass, but are now used in almost any position. The listed chords resolve primarily to C major or to C minor. They can, however, go to many other chords. They are also found in all keys in which C major or C minor chords occur. I hope this helps you.

Question: How can I learn my major, minor, augmented and seventh chords quickly?—L. G., Des Moines, Iowa.

Answer: I believe you will learn these forms quickest by playing them in chromatic order. Start with C major—C E G—then raise each tone one-half step, to D flat F A flat. Continue to do this until you reach C E G an octave higher. When these chords are fixed in your mind do the same thing with C minor—C E flat G—with C augmented, C E G sharp, and with C seventh—C E G B flat. Then play C major, C minor and so on; C major, C augmented and so on; C major, C seventh and so on. Then play all four C chords. Go up to the four D flat chords, continuing through an octave.

To test your knowledge, name a chord and then play it without comparing it with another chord. Then familiarize yourself with the inversions of these chords—for instance, C E G, E G C, G C E, C E G. There are many chord routines that can be practiced to advantage in this way.

Question: I am often asked: "To how many other chords can a certain chord go?" What shall I answer?—M. S., Toledo, Ohio.

Answer: This is a broad question. In simple theory books the resolution of a

(Continued on next page)

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chord is limited to the most common possibilities. Even these, however, depend upon the key and other factors. In the hands of a clever composer a chord can go to almost any other chord. Romberg goes directly from a C major chord to a G flat major chord in a passage in "The Desert Song". And our ultra-modern composers do things that defy analysis.

Daffynitions

Organ—piano with a cold.
Sausage—hash in tights.
Beautician—pan handler.
Sanctuary—word of gratitude; as
"Sanctuary much."

Nothing—balloon with the skin off.
Highbrow—person educated beyond his intelligence.

Spare Rib—Eve.
Suede—fellow from Sweden.

Viaduct—what Joe Penner says, "Do ya wanna viaduct?"

Gallant—four quarts.
Sweeten—the country where Greta Garbo was born.

Migration—exclamation; as, "Migration, it's beautiful!"

Quota—one-fourth of a dollar.

Steam—water gone crazy with the heat.
Pronounce—words used instead of nouns.

Engine—a red-skin.
C. O. D.—call on dad.



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Pages 49-50

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(Continued from page 48)

we might use C D E F sharp G sharp B flat C. This scale sounds a bit harsh but has fine possibilities.

Let's make another experiment, this time with a bugle call for three trumpets. The first plays C D E F sharp E F sharp G sharp; the second, G sharp B flat C D C D E; the third, E F sharp G sharp B flat G sharp B flat C. Sing out the notes in triplets and hold the last chord! Many characteristically modern effects are achieved through this bizarre scale.

If you music theorists will listen to the scales used in the compositions you are playing and will analyze them, I am sure you will find much of interest and value. The modern trends in music are developing new scale forms, and music's future originality will depend very largely on the novel note-combinations thus made possible.

Two-note combinations are termed intervals. But we will discuss their interesting and useful features in next month's article.

Let Me Tell You How Instrumental Music Is Flourishing in Florida

(Continued from page 10)

spring, thirty of the thirty-three bands participating were school bands, many of which put on exhibition drills and maneuvers. Three hundred thousand people saw the parade. Some of these bands and others in different sections of the state appeared in other festival parades during the spring season.

Sometimes I wonder if the old friends who have pioneered with me, are watching the avalanche of young and enthusiastic school bandsmen which is descending upon us, with the same interest and curiosity that I am. It is up to them to carry on the work we have begun. And band in education can mean so much to the boy or girl who takes part. So much more than the mere learning to play a musical instrument, or belonging to a prize winning band.

There is no position in the entire school system that carries with it more responsibility than does that of the band director. The results of his work and influence will be felt long after he is gone. Does he appreciate this? Will he meet this responsibility wisely and well? We are banking on him. We believe he will.

My compliments to The SCHOOL MUSICIAN,—a really great publication.—Glendon E. Ahre, Director, Thief River Falls, Minnesota.

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Ideas for Band Parents' Clubs

Entertainment and Money Making Suggestions. Have You Any?

By Lynn Thayer, Louisville, Kentucky

Our Male High School Bands Association, organized six years ago by the dads and mothers of the boys in the band and now including parents of all boys in the instrumental classes as well as the orchestra and band, has now been responsible for providing the band with an adequate number of instruments just at our most critical period.

Two years ago when the opportunity arose to purchase approximately \$4,000 worth of instruments for \$2,300, the association, inspired by the courage and foresight of its president, T. F. Haynes, obligated itself to purchase these horns. The following spring we were visited by the historic Ohio Valley flood which hit

cue boat stepped one family from the second story window. Rescuers were amazed to see a giant sousaphone wrapped about one of the boys. He was Roy Davis, our first chair bass player, determined that no harm should come to the precious horn. Furniture might go, but the school horn had to be saved!

With boats tied to the front steps of the school, first floor hallways a veritable Venice, and with hundreds of homes inundated, few of us hoped to do much toward paying for instruments that year. In fact we were prepared to learn that many of them being used at home had been lost in the deluge. It is nothing short of miraculous that the only loss



The Male high school band directed by Lynn Thayer is pictured here with the instruments that they managed to save when the disastrous flood hit Louisville, Kentucky.

Louisville with unbelievable ferocity. Thrilling incidents connected with this event are legion, but one is of interest here. With water within seven inches of the ceiling of their first floor, into a res-

sustained in the entire flood was one French horn case! The boy had snatched his horn from the top of the piano on his way out.

That year, despite the disaster, and with the school closed for six weeks, the band association paid off nearly half the debt. Dances, concessions and programs at the football games, skating parties, in the fall and early winter, and the May Music Festival totaled a little better than \$1,000!

Do you wonder that I am proud to work with people who are made of stuff like this?

In May of 1937, Mr. D. T. Petty was elected president of the association. A man of tireless energy, he has proved to be an able successor to Mr. Haynes, whose untimely death resulted directly from overwork during the flood. As a result of his guidance, and with the material aid of the L.M.H.S. Auxiliary (the mothers and dads of the school) the association recently celebrated at its regular monthly meeting by burning the mortgage—signifying full payment for the set of instruments. Raising the \$2,300 in two years with a flood and recession thrown in is not too bad a record.

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Listening Rhythm

(Continued from page 15)

BOOM—bah—bah (characteristic of melodies with a waltz sway).

The accents explained above produce the movement—the real rhythm of the music. They are known as natural accents. There are also, accents that occur in the natural places but with unusual force, and some of moderate, or great force, that occur on unnatural beats, or in places where an accent is not anticipated. These are known as artificial accents. Artificial accents are employed regularly in all types of music; sometimes for dramatic purposes, as in Handel's "Largo", where, near the conclusion, every beat is accentuated (Ex. 13). Artificial accents are often used to characterize a particular dance step, as in Moskowski's "Spanish Dances" (Ex. 14). Too, they are employed to stimulate body action in modern swing music—in swing music the melody is varied and produced with an abundance of artificial accents, while the rhythm section, if an orchestra, or the left hand if a piano solo, maintains the natural accent. The contrast which results is extremely pleasing (Ex. 15).

Rhythms being of such vital importance in music, it is easy to understand why an orchestra, band or choral conductor must be a thoroughly schooled musician. (I mean the concert orchestra, not the dance orchestra, in which case it is better for the leader to have a handsome profile and some business ability.) To interpret properly, the conductor must become familiar with the composer's intentions; the era in which the piece was composed; the total effect of the orchestration, and he must be able to drill his orchestra during rehearsals so that they will produce his interpretations. Tempo is important but rhythm and note values are of prime importance. An excellent example of this statement is to be found by comparing two well-known themes. The principal theme of "In the Gloaming" by A. F. Harrison, utilizes the identical tones employed in the first measure of the second theme in Bizet's "Toreador Song". The only difference between this part of these two seemingly unrelated melodies is in the note values and rhythm patterns (Ex. 16).

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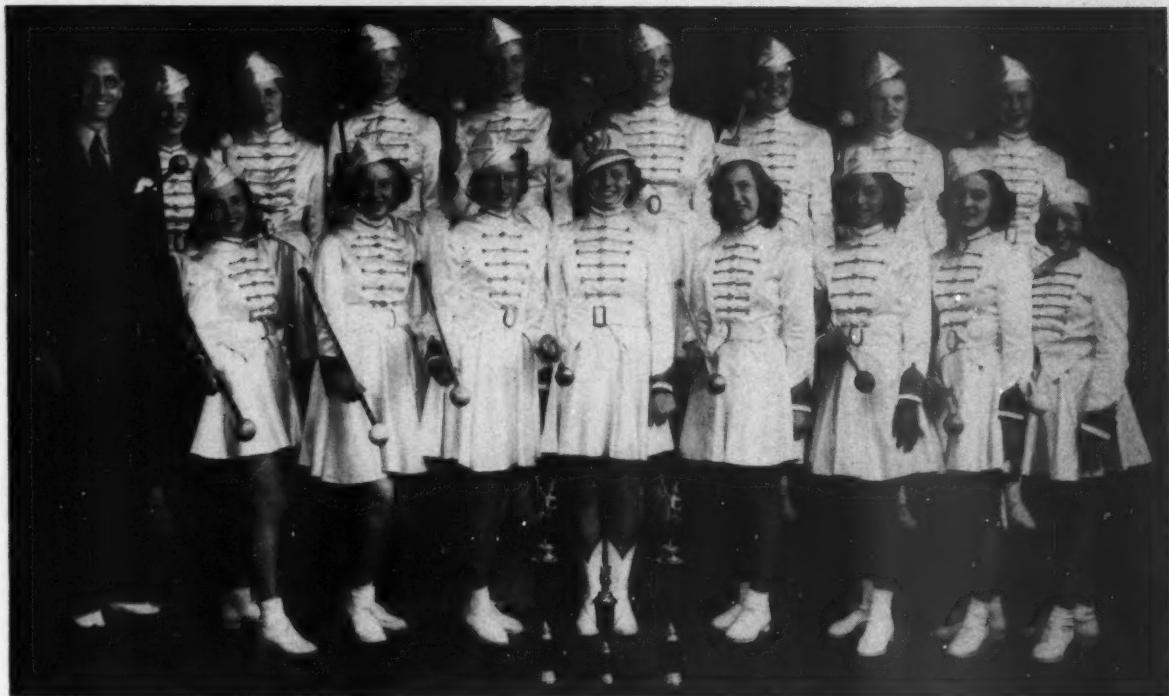
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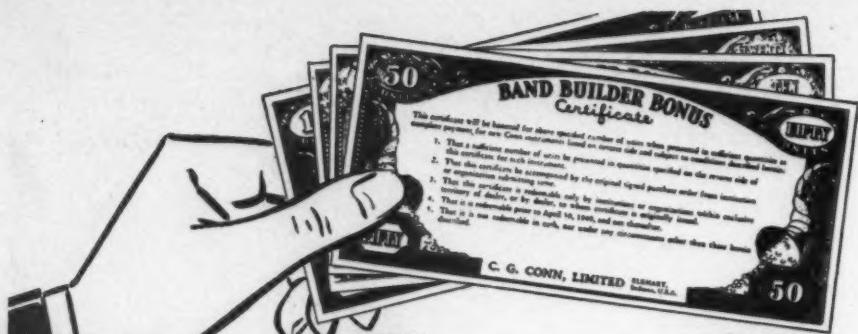
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